

VIDEO

\$2.50 JAN. 1991

magazine

FIRST
TEST:
SONY S-VHS VCR

AWARDS SPECIAL!

Our Editors Launch The ViVas

CAMCORDER SHOOTOUT

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Before You Buy

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Happening Now!

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VIDEOTESTS

2 Super
VHS VCRs,
2 8mm
Camcorders





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Words by Mitsubishi.

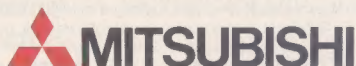
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We like to think Herr Mozart would approve.



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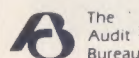
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Cover:

ViVa Gold award,
honoring 1990's best
new products. Sculpture by Tom
Tregrove, photograph by Vittorio
Sartor.

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Number 10



The
Audit
Bureau

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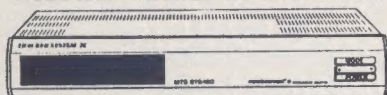
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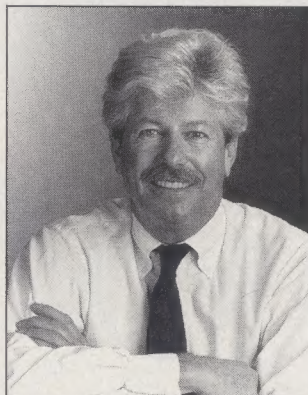
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Viva Las Vegas Video!



Viva the ViVas (Vision in Video Awards), our lively new Best of the Year video picks! After months of testing, touching and viewing, we've come up with 90 for the '90s: 90 distinguished products and programs to help propel us through the coming video decade. We're also inaugurating the ViVa Gold awards, honoring those we deem to be the ultimate 15 video products, videotapes and laserdiscs of the past year. We'll celebrate all 90, and present the 15 Viva Gold awards, at the January 1991 Consumer Electronics Show in Las Vegas.

In this issue, you'll find capsule reviews of all 90, along with commentary on why they were chosen. In some cases, the decisions were

based on advanced performance; in others, on unique features or breakthrough concepts. Whatever the deciding factors were, we think they represent the cream of the video crop. Now we'd like to know what you think. Send your comments, whether caustic or kind, to: ViVa Awards, *Video Magazine*, 460 West 34 Street, New York, NY 10001. We'll print the best of them in upcoming issues.

A quick footnote to our September feature, "Beating the Beta Maze." Your overwhelming response to our plea that Sony sell its beautiful new 15th Anniversary Beta machine in this country did not go unheeded. As you'll see from Sony exec Jim Bonan's letter in "Feedback," it will hit these shores in the spring or early summer of 1991.

Coverage of the anniversary Beta model drew nearly 200 letters begging that it be brought to the U.S.—and they're still coming in! That same "Beta Maze" triggered a range of other reader reactions. Such as? Such as 2,000 requests for the Beta movie catalog published by Adray Appliance of Dearborn, Michigan. And such as 300 requests for Beta tapes from Beta & More of Chanute, Kansas, including some from such farflung video outposts as the Philippines and Australia.

In a quandary over which of the racy new subcompact camcorders to buy? Check out this issue's "Subcompact Shootout." Our primary emphasis was on optical characteristics (zoom, autofocus, macro shots, etc.), but we also ran comparative hands-on tests of camcorder comfort, evaluating such factors as convenience of operational controls, balance and so on.

What did we learn from this first-of-its-kind showdown? That we can give you plenty of guidance on what to look for in specific models, but also that you'd best be prepared to conduct your own shootout as you sally forth on a camcorder shopping trip.

Art Levis

Art Levis
Editor-in-Chief

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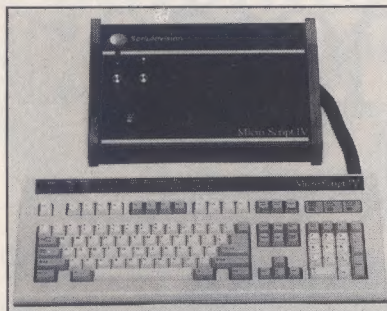
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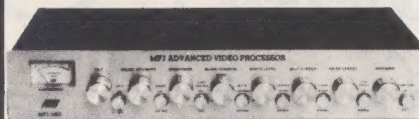
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EDITED BY BRIAN CLARK

FEEDBACK

Sony makes it official

Thank you for forwarding the letters from your readers requesting that the Sony SL-HF2100, our 15th anniversary Beta VCR, be made available in the U.S. ("Reader Forum," Nov. '90). It is gratifying to see that the dedicated community of Betaphiles continues to appreciate the advantages of the Beta format.

I am glad to be able to tell you that after discussing this issue with the product development people in Japan, we have decided to make the SL-HF2100 available in limited quantities in the U.S. Unfortunately, there is some additional work that must be done so that the product conforms to U.S. standards. Our best current estimate is that initial quantities should be available by late spring/early summer. We thank your readers for their continued interest and support.

Jim Bonan, Vice President
Home Video Division
Sony Corporation of America



Better Seen Than Heard: Are serials like 1949's *Batman and Robin* inferior to the silents?

inward from the perimeter. And the disc spins at a lower speed as the pickup moves away from the center.

William Scott
Pasadena, California

Laser glitches

I have subscribed to *Video Magazine* for several years and have always found it interesting and informative. However, the November issue's feature on laser-disc players ("The Laser's Edge") has two errors. First, the caption accompanying the picture of a Sony MDP-333 combi player says the deck shows a "side-changing mechanism, slightly left of center." I own an MDP-333 and can flatly state that this machine does not change sides.

The second mistake is the article's assertion that "the number of frames per revolution decreases as the pickup moves closer to the disc's center. To compensate for this decrease, the disc spins at a lower speed as the pickup moves closer to the center." Laserdiscs are read outward from the center—not

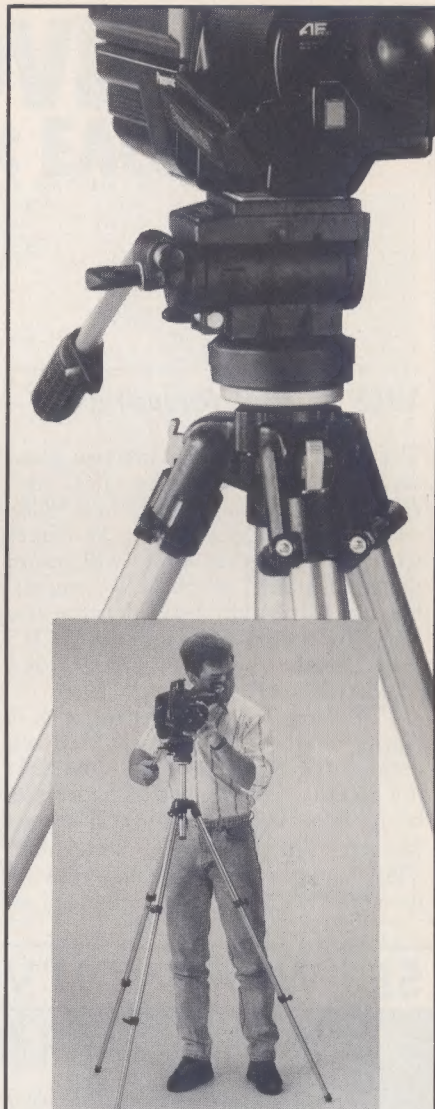
Silents, please

Your story about cliffhanger videos ("Serial Thrillers: Blasts From the Past," Oct. '90) does not make sense. Possibly, clips from these movies might be interesting, but after seeing some of the turkeys you recommend, I can't imagine anyone, child or adult, watching this stuff for any length of time. As you wrote, they were shown to a kid trade particularly on Saturday mornings and afternoons. They didn't appeal to adults then, nor do they interest many people today.

There was a period in the silent era, from about 1916 to 1925, when serials played in first-run theaters and had an adult following. Although they weren't realistic, they certainly weren't low-budget, poor-quality productions—especially those from Pathe, Universal and Vitagraph. After the mid-'20s, the cliffhangers lost their appeal to adults and degenerated into the ludicrous, plotless serials described in your story. I can't understand why some of the earlier silent serials aren't on video, instead of the junk of later years.

W.R. Hamilton
Battle Creek, Michigan

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.



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LATE NEWS

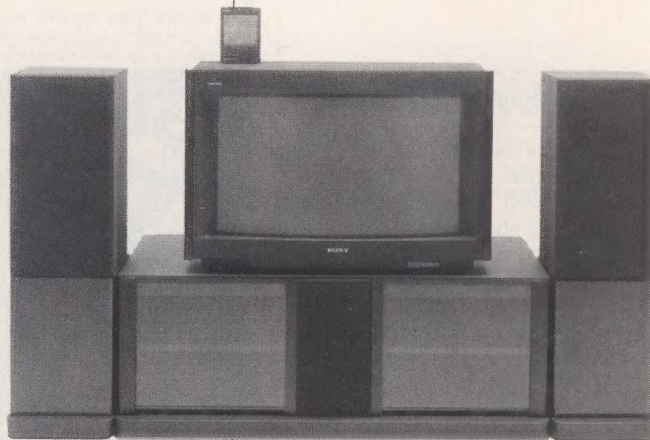
VHS in fast forward

The VHS format is taking two giant steps forward. In Japan, JVC and Hitachi showed Super VHS hi-fi VCRs with PCM digital audio tracks. Tapes with S-VHS digital audio will retain their hi-fi tracks, so they'll be compatible with all S-VHS decks, but the system won't work with standard VHS tape. Neither company has decided when or if it will market the decks.

The latest hit in the Japanese VCR market is the S-VHS Quasi Playback deck, a VHS VCR that plays—but does not record—S-VHS tapes. The deck is being offered by most major VCR manufacturers. Picture quality is better than VHS, but not as good as from a conventional S-VHS deck. The SQPB deck, as

Stretched Screen:

Sony's wide-screen HD Trinitron, available only in Japan, displays both HDTV and NTSC signals.



it is called, only costs a few dollars more than a VHS deck. It probably won't be available in the U.S. any time soon, because prerecorded VHS tapes are rare here, while 20 percent of Japanese prerecorded movies are in S-VHS.

Wide-screen TV— everywhere but here

Japanese consumers can now buy wide-screen TVs. Sony's new \$18,000 HD Trinitron only receives standard NTSC signals, but can also display Japan's daily hour-long HDTV broadcast when used with an outboard decoder. The 36-inch set features a zoom control that converts a conventional 4:3 picture to fill the 16:9 screen.

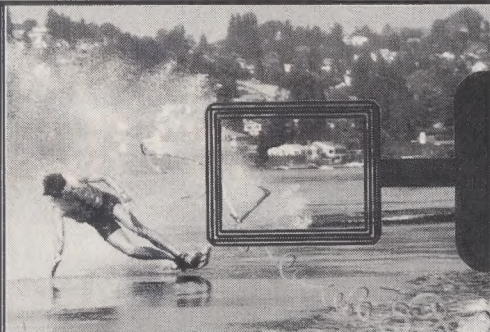
Now that wide-screen TV has started in Europe (see "Tomorrow," this issue) and Japan, it seems that this exciting new development in video has spread to every major consumer market—except the United States.

Foreign intrigue

Wide-screen TV sets aren't the only new video products U.S. consumers have been denied. Philips and Sony are bringing advanced gear into the European market—products that won't make it to the U.S. for months (if ever). Philips' VKR 9550 is the first consumer Super VHS camcorder with vertical interval time code capability, which allows frame-accurate editing control. It features a 700,000-pixel CCD and a mode designed to double the resolution of still prints taken from the camcorder. Philips has no plans to introduce it in the U.S.

Sony's personal video system comprises a tiny 8mm VCR with stereo audio, a video camera with the features (but only about two-thirds the size) of Sony's TR7 camcorder, a four-inch LCD monitor with speaker and a tuner/timer. It may be available this spring.

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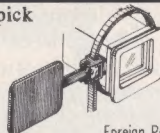
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RAGING BULL	0500052	CROCODILE DUNDEE	4273022	HOLIDAY INN	1035072	THE THIN MAN	2640022
A STREETCAR NAMED DESIRE	0515082	CROCODILE DUNDEE II	4415012	MEET ME IN ST. LOUIS	2529082	THE SEARCHERS	6102042
DEAD POETS SOCIETY	8506022	TEQUILA SUNRISE	6389082	LITTLE SHOP OF HORRORS (1986)	6297092	THE MAGNIFICENT SEVEN	0534052
COUSINS	4472012	PREDATOR	3649012	STAR TREK - THE MOTION PICTURE	2035052	HIGH NOON	4016042
THE UNTOUCHABLES	4321042	ROAD HOUSE	2875082	STAR TREK II - THE WRATH OF KHAN	2013012	APCALYPSE NOW	2001052
THE COLOR OF MONEY	5470002	LICENSE TO KILL	8802032	STAR TREK III - THE SEARCH FOR SPOCK	2016082	PLATOON	6500022
COMING TO AMERICA	4416002	TANGO & CASH	6474042	STAR TREK IV - THE VOYAGE HOME	4306032	THE LONGEST DAY	0577032
TWINS	5810092	ABOVE THE LAW	6336022	STAR TREK V - THE FINAL FRONTIER	4486052	THE SPY WHO CAME IN FROM THE COLD	8230052
SEE NO EVIL, HEAR NO EVIL	5942002	FROM RUSSIA WITH LOVE	0690052	SINGIN' IN THE RAIN	2554062	CASUALTIES OF WAR	5965022
BEVERLY HILLS COP	2053022	EXCALIBUR	6021022	STAR WARS	0910092	POLTERGEIST	2687062
BEVERLY HILLS COP II	4319082	INTERNAL AFFAIRS	9129072	THE EMPIRE STRIKES BACK	0910092	THE SHINING	6103032
BIG	3674092	HARD TO KILL	9535052	RETURN OF THE JEDI	3547042	CHARLOTTE'S WEB	2095022
BEETLEJUICE	6330082	BLUE STEEL (1990)	6865002	BACK TO THE FUTURE	9214092	ALL DOGS GO TO HEAVEN	2897022
MOONSTRUCK	2716012	AIRPLANE	2033072	BACK TO THE FUTURE II	9213042	THE LAND BEFORE TIME	5822052
GHOSTBUSTERS	1742012	THIS IS SPINAL TAP	3102012	BLADE RUNNER	3104092	BILL COSBY, HIMSELF	0935002
GHOSTBUSTERS II	5944082	LETHAL WEAPON	6308062	THE RUNNING MAN	4956082	BUTCH CASSIDY AND THE SUNDANCE KID	0517062
ELMER GANTTRY	0757052	LETHAL WEAPON 2	6427022			PATTON	0043092
ON THE WATERFRONT	1625032	DIE HARD	3676072			PATHS OF GLORY	0764062
TO KILL A MOCKINGBIRD	1022022	JAWS	1000082			THE BRIDGE ON THE RIVER KWAI	1606062
REAR WINDOW	2134052	RAIDERS OF THE LOST ARK	9108022			THE EXORCIST	6003042
NORTH BY NORTHWEST	2509022	INDIANA JONES & THE TEMPLE OF DOOM	9107032			AN AMERICAN TAIL	2184042
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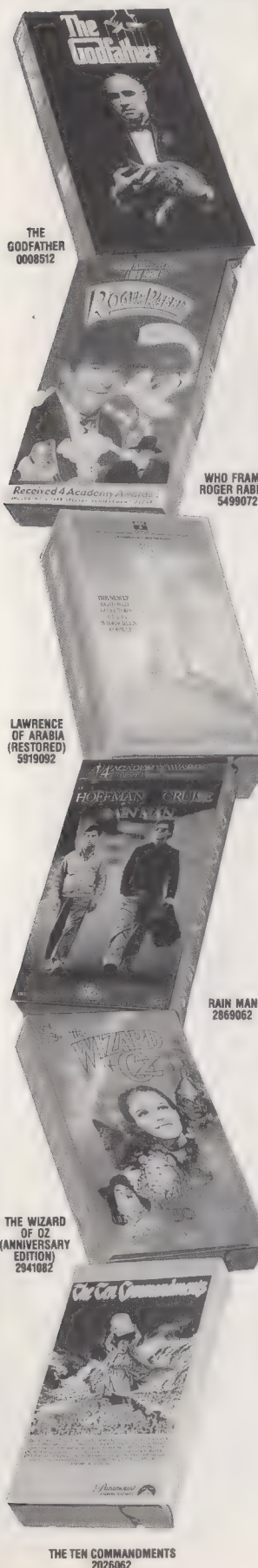
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GAZETTE



Hell on Heels: Swinging housewives in *Suburban Roulette*, presented on tape by Joe Bob Briggs (inset).

Blood, guts and naked volleyball

Herschell Gordon Lewis and Doris Wishman are not exactly household names, but these Z-movie auteurs are legend among fans of 1960s exploitation films. Lewis invented the gore movie, making a fortune with a string of outrageously gruesome cheapies. Wishman pioneered the nudist camp film, moving on to other exploitation genres when the market for naked volleyball died out.

When Strand VCI acquired video rights to a package of Wishman and Lewis films, it called on an expert to help market them to an unsuspecting public: Joe Bob Briggs, America's foremost authority on drive-in movies. "If you just try to watch these films for their pure entertainment value, you won't be watching for very long," explains Joe Bob. "But once you know the stories behind these movies, they're great fun."

Thus was born "The Sleaziest Movies in the History of the World," a new series of what Briggs prefers to call "out-law movies." Each video features an in-

troduction by Joe Bob in his inimitable style, familiar to fans of his appearances on cable TV's The Movie Channel. Who else but Joe Bob, for instance, would critique the costumes in a nudist camp movie?

The series includes Wishman's 1961 *Nude on the Moon*, in which a moon that suspiciously resembles a Florida nudist colony (palm trees included) is inhabited by topless "moon dolls;" *Bad Girls Go to Hell*, a mid-'60s "roughie;" and the infamous *Deadly Weapons* (1972), with stripper Chesty Morgan getting revenge on Miami mobsters by suffocating them in her 73-inch bosom. Lewis is represented by his groundbreaking 1963 gorefest *Blood Feast*; *Suburban Roulette*, a cheesy 1967 look at wife swapping in suburban Chicago; and *She-Devils on Wheels* (1968), the ultimate female biker movie.

Joe Bob admits that "you get to a point in some of these films where camp crosses over into unwatchable. But the ones that we're putting out are fun to watch even when they're bad. We wanted to re-create that *Plan Nine From Outer Space* cult-film feeling on video. The

intros give you enough information so you have things to look for, which makes the movies fun."

Lewis and Wishman are now semi-retired in Florida, where Joe Bob went to interview them and found that "each has contempt for the other's films. Herschell told me, 'Oh no, you're putting me in a series with *Doris Wishman*?' And Doris's reaction to Lewis was, 'Oh, that man who makes those awful films!'"

—M. Faust

Henry Jaglom's internal affairs

Henry Jaglom not only wears his heart on his sleeve, he composes it, lights it, films it and edits it. The results are funny, intensely personal collages of human emotion. While his latest film, *Eating*—about the perennial tug of war with food among women—is screening at film festivals, several older titles have just been released by Paramount Home Video.

Chief among these is *New Year's Day*, in which the director plays a typical Jaglom character who hashes out his fear of starting over with the female tenants of his former apartment. Like most of Jaglom's movies, *New Year's Day* is a carefully edited composite of gatherings at which conversations ebb, flow and build, revealing more about the actors' real-life personalities than they would probably want anyone to know.

"Film to me is about parts of emo-



Speaking Parts: David Duchovny (left) and actor/director Henry Jaglom converse in *New Year's Day*.

tions. A screenplay by itself can't give you that," Jaglom told us. "What I like to do is blur our awareness of what's real and what's a movie. I want to be surprised by a smile, a gesture, a tear, a sound, a reaction to a piece of music—things you can't predetermine on paper. I write a very strong guideline, but I encourage the actors to break away and give me as much beyond the thing as they can. Then I go back in my editing room and that's where I write my movie, with pieces of film. I don't understand why directors give that away to an editor. That to me is like a painter who lets someone else choose the colors."

Paramount has also released *Can She Bake a Cherry Pie*, a film which stars Jaglom's ex-girlfriend, Karen Black, as a woman who wanders around Manhattan all torn up over a broken love affair. "I've learned through my movies that people feel less isolated when they see themselves reflected back through the culture. Spielberg, for example, does not deal with this stuff—he deals with boyish, adolescent fantasies. I just want people to know it's okay to go through this, you're not alone." —**Jami Bernard**

A little off the top (and bottom)

Lots of videophiles seek out letterboxed versions of their favorite wide-screen epics, but Bill Bergfeldt has gone one step further. He's created a projection TV system designed expressly for letterboxed movies, along with a device that can give any movie or TV show a wide-screen look.

"I tried a letterboxed laserdisc on my projection TV, and didn't like the black bars over and under the picture," explains Bergfeldt. "So I pulled the projector back so the picture filled the screen top to bottom, then tacked poster board onto the sides of the screen, and it looked great."

The idea soon grew into Expand-A-Scope—a system that uses a free-standing screen with a 2:1 aspect ratio, in either 35-by-70-inch (\$2,400) or 46-by-100-inch (\$3,500) sizes. The system's unusual projector comprises a 13-inch Sony professional monitor, a magnifying



Wide Awake: Expand-A-Scope, as simulated above, can change the aspect ratio of any TV picture.

lens and a hood that connects the two.

The most interesting aspect of Expand-A-Scope is the optional Wide-Screener, a joystick-controlled device that crops an image from top and bottom to give any TV picture a Cinema-Scope look.

"For years, Hollywood has shot films in a TV-type aspect ratio, then cropped them for theaters," Bergfeldt continues. "The video ends up with more information than the film. Any of these movies, such as *North by Northwest*, *The Shining*, *Gorillas in the Mist* and others, have plenty of safety zone at top and bottom. Even some TV shows and home videos look better cropped to 2:1."

Because he's in Kansas City, Missouri, and lacks the deep pockets of a Sharp or Panasonic, Bergfeldt has had problems showing off his system to potential

buyers. One person who has seen it is Theo Kalomirakis, a noted home theater designer based in Brooklyn, New York. "I was amazed at how much better it was than I expected," Kalomirakis reports. "You don't see any scan lines, because the picture is a little softer than on other projectors. And it doesn't need convergence adjustment." Kalomirakis doesn't agree with Bergfeldt's cropping technique, though, and says the larger screen is hindered by two seams and insufficient brightness.

Nevertheless, Kalomirakis praises Bergfeldt and his creation. "This guy is your typical all-American entrepreneur, who has invented something that works and is relatively inexpensive." Interested videophiles can call Bergfeldt at 800-729-3250 or 816-561-1896.

—**Brent Butterworth**

Video Flashes

Just Press "Play." The unprecedented success of PBS' 11-hour TV series, *The Civil War*, caught a lot of people by surprise. But Time-Life Video, which owns exclusive direct marketing rights to the series (therefore selling it only through the mail) was primed and ready: The cassettes went on sale as soon as the program aired. Dan Markim, vice president for new business at Time-Life Video, told *The New York Times* he was unconcerned about people making off-the-air tapes of the series,

which the company sells for \$199 as a complete set. "Most people just don't know how to use their VCRs," he said.

Platters Du Jour. Pioneer has announced a new line of enhanced feature films on laserdisc. Pioneer Special Editions will include high-quality letterboxed transfers and supplementary materials such as interviews and "making of" documentaries. Two titles per month are planned for the line; the first title—available in January—will be the acclaimed 1982 Swedish film *Flight of the Eagle*. Though the supplementary materials will likely result in prices higher than those for standard releases, Pioneer promises to keep the titles "affordable."

TOMORROW

New TV breaks the wide-screen barrier

BY DAVID LACHENBRUCH

This month, as the new year kicks up its heels, Europeans will be able to buy a new kind of television set embodying the biggest improvement since the introduction of color. This is true wide-screen TV. Ranging in price from \$6,000 to \$7,000, including the European value added tax, it won't be cheap, but it will represent a giant step toward the future world of high definition television (HDTV) and bring major features that can be enjoyed immediately.

Thomson Consumer Electronics, the Paris-based worldwide television manufacturer (whose American brands are RCA and GE), will introduce wide-

David Lachenbruch is executive director of Television Digest.

screen TV in January, first under the Thomson brand name. This will be followed later in the year by slightly different designs bearing the brands of Telefunken, Nordmende, Saba and Ferguson. However, Thomson has made no decision on selling the TV in the U.S.

Even before it's turned on, the new set looks different. The vast expanse of its picture tube is closer to Cinemascope proportions than the boxy 4:3 ratio of width to height that characterizes standard viewing screens—and TV pictures. Its aspect ratio is 16:9, and the tube measures 34 inches in "viewable diagonal," the American method of measuring picture screens. Its height is about 16-3/4 inches, equivalent to that of a 28-inch standard tube. But where a typical 28-incher's width is just over 22 inches, the new set stretches to a full 30 inches.

The inside of the set is as unique as

the outside. It's designed to work with a multiplicity of broadcast systems and formats. The current European standards—PAL and SECAM—are included, of course. But the set also has a built-in satellite receiver (it even comes with a small windowsill antenna) and the circuitry to pick up a new, superior satellite-delivered TV system now being tested in Europe. Called MAC (for multiplexed analog components), it delivers a picture with resolution about equivalent to Super VHS.

The wide-screen part? Both France and Germany are scheduled to start satellite broadcasts using a so-called Wide-MAC format in 1991. The picture will have a 16:9 aspect ratio, the same as the new sets. When Europe moves to HDTV, which will be called HD-MAC and which will be compatible with the current MAC standard—in wide-screen, of course—the TV receiver will be able to display those pictures as well.

But that's not all. When receiving existing standard broadcasts, or playing back videotapes or laserdiscs, the new TV set can double the number of horizontal lines—from Europe's standard 625 to 1,250—resulting in an improved definition TV (IDTV) picture, which appears to have more detail and no visible line structure.

If the disc or tape being played—or the broadcast being received—is in letterbox format (many films broadcast in Europe are already letterboxed), the receiver will display the picture on the full screen, eliminating the black bands on the top and the bottom which are characteristic of letterboxed movies on standard-size screens.

If a picture with standard dimensions is displayed, viewers have two choices. At the push of a button on the remote control, they can display it in a full-screen mode using the wide proportions and losing a little of the picture at the top and the bottom, but, in effect, magnifying the rest. Or they can view it in the standard 4:3 mode, which won't quite fill the screen horizontally.

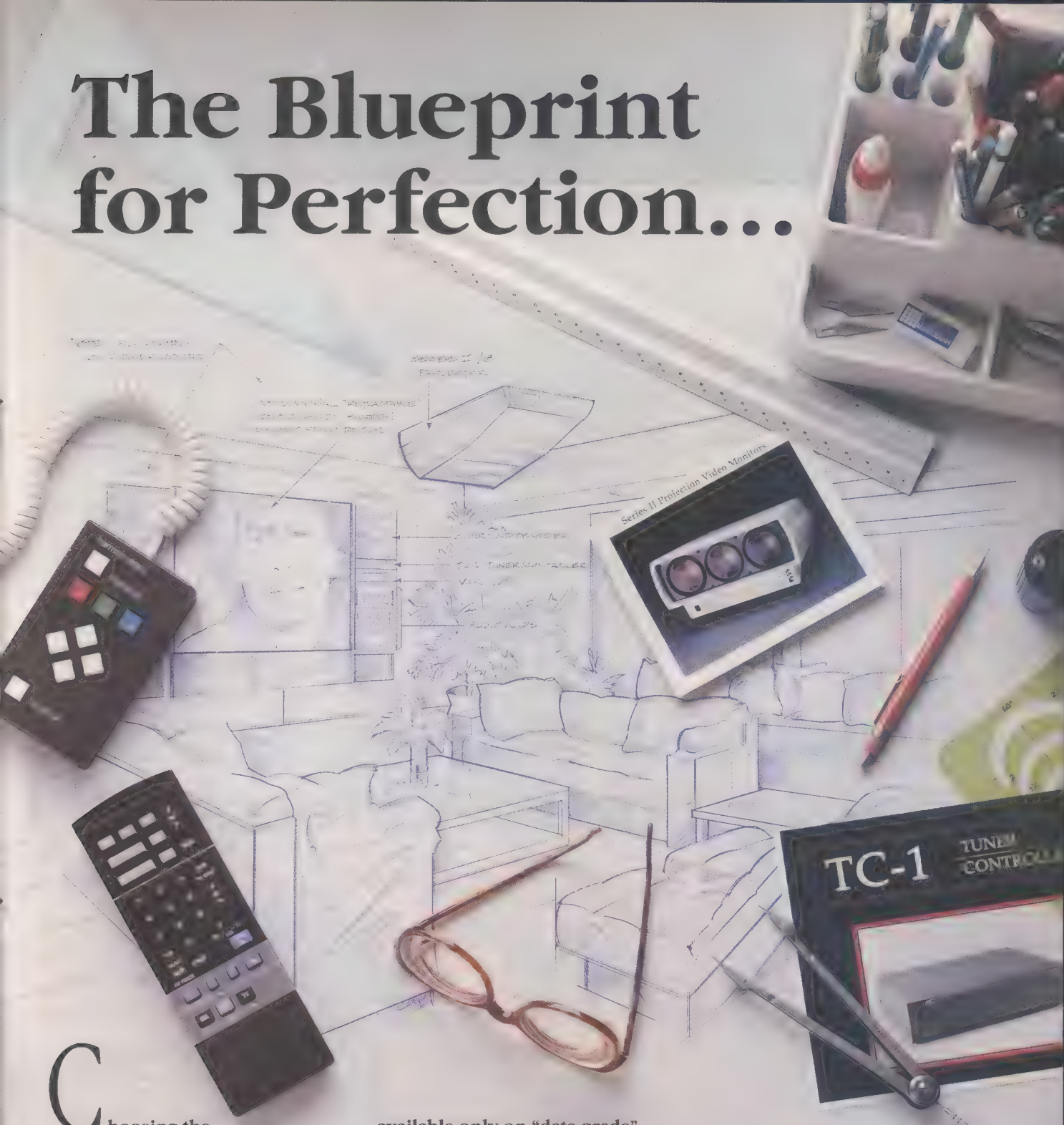
But there's no need to let any of the



Wide Receiver:

Thomson's new TV set for European markets features a revolutionary wide screen, adjustable picture sizes and picture insets outside the main image area.

The Blueprint for Perfection...



Choosing the perfect large screen video system is easier than ever with the new Series II projectors from Harman Video.

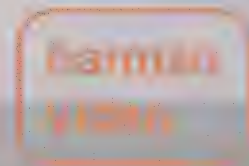
Designed and built in the USA, the Series II is a totally new design. Combined with the JBL TC-1 tuner/control center, Series II systems are easy to install and operate through a unified wireless remote, on screen graphics and a unique digital convergence system previously

available only on "data grade" projectors costing thousands more.

New magnetically focused tubes, multi-coated lenses and wide bandwidth circuitry improve contrast, resolution and brightness – to more than 1,000 lumens – without noisy cooling fans!

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For additional information, circle No. 7 on Reader Service Card.



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TECH TIPS

screen go blank, even when viewing a standard 4:3 picture. Going beyond the picture-in-picture, or PIP, feature of some of today's standard TV sets, the new set is equipped with "picture-outside-picture," or POP. This feature can stack three smaller pictures vertically to the right of the main picture, and outside the main image if that image is appearing in the standard aspect ratio. This versatile feature gives viewers an unparalleled ability to scan programs on other channels. Because the set has two tuners, it can display two pictures with full motion, scan all other channels sequentially as a guide to what's available for viewing, or display a sequence of stills from any program being broadcast.

The new Thomson model unquestionably will be the most advanced television receiver ever offered to the general public. Many of its features could be used right now in the United States if an American version were to be introduced. Indeed, Thomson has already equipped one of its American picture tube plants to make 34-inch, 16:9 tubes. But the answer to when such a TV set will be available here is still unresolved. Thomson people will only say "when there is a demand for it." ■

Clean wipes

If your camcorder has a digital titler with a scroll mode, you can create a convincing wipe. Memorize a blank image by pressing the memory button with the lens cap on, or with the camcorder pointed at a blank wall. To end a scene, hit the title button, and stop shooting just as the blank title completely fills the screen. To start the next shot, scroll the title up off the screen right after you begin taping.

Ricardo P. Belloni
Buenos Aires, Argentina

Double talk

When recording TV sports broadcasts on a hi-fi VCR, use the simulcast switch and record the radio broadcast of the same event on the hi-fi tracks. The TV sound will automatically be recorded on the linear track. When playing back the tape, you'll be able to choose the audio track that provides better coverage.

Both tracks will be in sync with the picture.

Ronald B. Kwiatkowski
Sterling Heights, Michigan

Let it snow

If you want to produce edits without a moire effect, but your VCR does not have a flying erase head, record several seconds of snow (noise) from a vacant channel at the point you wish to begin the edit. Then rewind to that point and insert the new material.

David P. Stevens
Miami, Florida

Safety in numbers

If you use more than one camcorder battery, label them with the adhesive numbers that come with blank VHS tapes. This allows easy identification of the batteries, so you'll be able to tell which ones have been used and which still have plenty of charge. The labels can also be made using masking tape and a felt marker.

Jerry De Pinto
Kent, Washington

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In The Picture



For additional information, circle No. 8 on Reader Service Card.

EDITED BY BRIAN CLARK

NEW PRODUCTS



ProScan TV boasts color PIP

The ProScan PS27120 27-inch TV set from RCA has a color picture-in-picture feature that allows viewers to move the small picture to any corner of the screen, exchange the large and small picture or freeze the small picture. Audio features include matrix surround speaker connections, digital stereo processing and broadcast stereo with SAP. The glare-free picture tube is designed to cut down on dust. Other features include a comb filter, an S-video connector and commercial skip.

Price: \$899.

For additional information, circle No. 143 on Reader Service Card.

Toshiba remote controls TV, VCR and IRD

Separate areas on the keypad control TV sets, VCRs and satellite receivers on Toshiba's HST-3R remote control, which Toshiba says is the first remote designed specifically for satellite-based home theater systems. The remote comes programmed for Toshiba video equipment, but is capable of learning the commands from any infrared remote.

Price: \$99.

For additional information, circle no. 144 on Reader Service Card.



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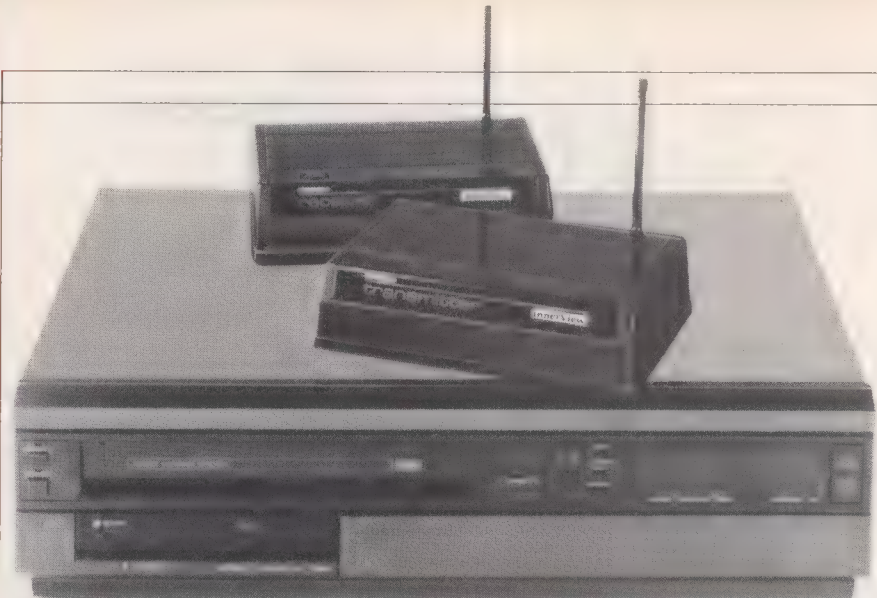


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InnerView system transmits through walls

Universal Security Instruments has developed a wireless broadcast system called innerView. The system consists of a transmitter and a receiver, and requires no wires or batteries. It can send audio and video from any VCR to any TV set up to 100 feet away. Receivers sell for around half the cost of the total system.

Price: \$99.

For additional information, circle No. 145 on Reader Service Card.



Magnavox brings out 19-inch TVCR

The Magnavox CRL191 TVCR has a 19-inch color monitor and a 155-channel digital quartz tuner with auto scan. A six-event/two-week timer can be programmed onscreen. Other features include high-speed forward and reverse search, audio/video input and output jacks, and one-touch record.

Price: \$749.95.

For additional information, circle no. 146 on Reader Service Card.

Sima's CamLight 5 fits compact camcorders

Sima's CamLight 5 is a six-volt, 20-watt light that's made for today's small camcorders. CamLight 5 comes with a quartz halogen lamp and a battery charger. Powered by a Sony type 1500 battery, the light provides up to 30 minutes of illumination before a charge is needed. It mounts on the accessory shoe of any camcorder. If your camcorder lacks a shoe, the CamLight SL-5B is available with a mounting bracket that screws into the tripod socket on the bottom of the camcorder.

Prices: CamLight 5, \$79.95; SL-5B \$87.95.

For additional information, circle no. 147 on Reader Service Card.



Whitney Houston: I'm Your Baby Tonight (Arista) 10663

Sinéad O' Connor: I Do Not Want What I Haven't Got (Chrysalis) 33512

INXS: X (Atlantic) 64378

The Time: Pandemonium (Paisley Park) 52225

M.C. Hammer: Please Hammer, Don't Hurt 'Em (Capitol) 34791

Neil Young: Ragged Glory (Reprise) 34621

Slaughter: Stick It To Ya (Chrysalis) 42308

Faith No More: The Real Thing (Reprise) 63719

Neville Brothers: Brother's Keeper (A&M) 63513

John Hiatt: Stolen Moments (A&M) 44540

The Sundays: Reading, Writing And Arithmetic (DGC) 63175

Soul II Soul: Vol. II-1990-A New Decade (Virgin) 00567

Anthrax: Persistence Of Time (Island) 83468

Vixen: Rev It Up (EMI) 54615

Bell Biv DeVoe: Poison (MCA) 00547

Johnny Gill (Motown) 00738

Billy Idol: Charmed Life (Chrysalis) 62264

Styx: Classics (14 Greatest Hits) (A&M) 14822

Bonnie Raitt: Nick Of Time (Capitol) 54410

Boogie Down Productions: Edutainment (Jive) 63675

Bob Marley: Legend (Island) 53521

Damn Yankees (Warner Bros.) 14852

Spyro Gyra: Fast Forward (GRP) 00829

Best Of Eric Clapton: Time Pieces (Polydor) 23385

Great Love Songs Of The '50s & '60s, Vol. 1 (Laurie) 20768

Keith Whitley: Greatest Hits (RCA) 10728

Allman Bros. Band: Eat A Peach (Polydor) 63353

Diana Ross & The Supremes: 20 Greatest Hits (Motown) 63867

Dionne Warwick Sings Cole Porter (Arista) 53326

Def Leppard: Pyromania (Mercury) 70402

Pretty Woman/Soundtrack (EMI) 34631

Rod Stewart's Greatest Hits (Warner Bros.) 33779

Michael Penn: March (RCA) 83798

Best Of The Doobie Bros. (Warner Bros.) 43738

After 7 (Virgin) 00945

Crosby, Stills & Nash: Live It Up (Atlantic) 00566

Etta James: Sticking To My Guns (Island) 81646

Matraca Berg: Lying To The Moon (RCA) 74080

Bad Company: Holy Water (Atlantic) 24784

Richard Marx (EMI) 34073

Winger: In The Heart Of The Young (Atlantic) 00570

Nelson: After The Rain (DGC) 74079

Anita Baker: Compositions (Elektra) 00921

Prince: Graffiti Bridge (Paisley Park) 34107

Jane's Addiction: Ritual de lo Habitual (Warner Bros.) 10020

Janet Jackson's Rhythm Nation (A&M) 72386

The Cure: Disintegration (Elektra) 01109

Kentucky Headhunters: Pickin' On Nashville (Mercury) 24740

Fleetwood Mac: Behind The Mask (Warner Bros.) 43766

Jeff Lynne: Armchair Theatre (Reprise) 00803

The Traveling Wilburys: Vol. One (Wilbury) 00711

George Harrison: Best Of Dark Horse, 1976-1989 (Dark Horse) 80307

Tom Petty: Full Moon Fever (MCA) 33911

Mötley Crüe: Dr. Feelgood (Elektra) 33928

Fine Young Cannibals: The Raw And The Cooked (I.R.S.) 01068

Travis Tritt: Country Club (Warner Bros.) 60195

John Williams/Boston Pops: Pops In Space (Philips) 05392

Elvis Presley: The Great Performances (RCA) 60752

Cher: Heart Of Stone (Geffen) 42874

Simon & Garfunkel: The Concert In Central Park (Warner Bros.) 44006

Richard Marx: Repeat Offender (EMI) 01118

Paula Abdul: Forever Your Girl (Virgin) 00933

Heart: Brigade (Capitol) 64305

Quincy Jones: Back On The Block (Qwest) 64116

Robert Plant: Manic Nirvana (Es Paranza) 54122

Led Zeppelin IV (Runes) (Atlantic) 12014

Best Of Dire Straits: Money For Nothing (Warner Bros.) 00713

Suzanne Vega: Days Of Open Hand (A&M) 00540

Bruce Hornsby & The Range: A Night On The Town (RCA) 63689

Taylor Dayne: Can't Fight Fate (Arista) 01114

Pixies: Bossa Nova (Elektra) 53773

U2: Rattle And Hum (Island) 00596

The Black Crowes: Shake Your Moneymaker (Def American) 52142

Pat Metheny: Question And Answer (Geffen) 73522

The Best Of Steely Dan: Decade (MCA) 54135

Barry Manilow: Live On Broadway (Arista) 24805

Paula Abdul: Shut Up And Dance (The Dance Mixes) (Virgin) 80326

The B-52's: Cosmic Thing (Reprise) 14742

21 Great Country, Rock, & Love Songs Of The '50s & '60s, Vol.1 (Laurie) 00561

Clint Black: Killin' Time (RCA) 01112

Don Henley: The End Of The Innocence (Geffen) 01064

Eagles: Their Greatest Hits, Vol. 1 (Asylum) 23481

Tommy James & The Shondells: Anthology (Rhino) 44185

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Horowitz At Home (DG) 25211
Guns N' Roses: Appetite For Destruction (Geffen) 70348
Roy Orbison: A Black And White Night (Virgin) 64495
Grateful Dead: Built To Last (Arista) 72230
Lisa Stansfield: Affection (Arista) 34198
Aerosmith: Pump (Geffen) 63678
Milli Vanilli: Girl You Know It's True (Arista) 01048
Roy Hargrove: Diamond In The Rough (Novus) 14893
The Beach Boys: Still Cruisin' (Capitol) 44379
Cinderella: Long Cold Winter (Mercury) 14780
Winger (Atlantic) 00830

Keith Sweat: I'll Give All My Love To You (Elektra) 51603
The Moody Blues: Greatest Hits (Threshold) 34284
Technotronic: Pump Up The Jam-The Album (SBK) 34781
Larry Carlton: Collection (GRP) 00838
Reba McEntire: Rumor Has It (MCA) 44609
Glenn Miller Orch.: In The Digital Mood (GRP) 43293
Supertramp: Classics (14 Greatest Hits) (A&M) 04891
Chicago: Greatest Hits 1982-89 (Reprise) 63363
Bird/Original Recordings Of Charlie Parker (Verve) 01044
Tracy Chapman (Elektra) 53582
Daryl Hall & John Oates: Change Of Season (Arista) 00543

Ratt: Detonator (Atlantic) 63335
Bette Midler: Some People's Lives (Atlantic) 53568
Carly Simon: Have You Seen Me Lately (Arista) 20912
James Taylor: Greatest Hits (Reprise) 23790
Solti: Tchaikovsky, 1812 Overture (London) 25179
Eric Clapton: Journeyman (Warner Bros.) 53940
16 #1 Motown Hits From The Early '60s (Motown) 74336
The Who: Who's Better, Who's Best (MCA) 00790
Lita Ford: Stiletto (RCA) 63893

Jon Bon Jovi: Blaze Of Glory (Mercury) 44490
Wilson Phillips (SBK) 00726
AC/DC: The Razors Edge (ATCO) 33379
Linda Ronstadt: Cry Like A Rainstorm, Howl Like The Wind (Elektra) 52221
Depeche Mode: Violator (Sire) 73408
Days Of Thunder/ Soundtrack (DGC) 43603
Skid Row (Atlantic) 01038
Mario Lanza: The Great Caruso (RCA) 80259
Kenny G: Live (Arista) 64505
Pat Benatar: Best Shots (Chrysalis) 44319
Van Halen: OU812 (Warner Bros.) 50913
Music Of Bali/Gamelan & Kecak (Nonesuch) 44671
John Cougar Mellencamp: Big Daddy (Mercury) 80064
R.E.M.: Green (Warner Bros.) 00715
George Strait: Livin' It Up (MCA) 00557
Was (Not Was): Are You Okay? (Chrysalis) 00541
Stanley Jordan: Cornucopia (Blue Note) 73847
Ford Fairlane/Soundtrack (Elektra) 10611
Bon Jovi: New Jersey (Mercury) 00516

Garth Brooks: No Fences (Capitol) 73266
Alabama: Pass It On Down (RCA) 00531
The Simpsons: Sing The Blues (Geffen) 34575
Gershwin, Overtures/ McGlinn (Angel) 70391
The Jeff Healey Band: Hell To Pay (Arista) 00544
Hank Williams, Jr.: Lone Wolf (Warner Bros.) 64311
The Police: Every Breath You Take—The Singles (A&M) 73924
The Harper Brothers: Remembrance (Verve) 14896
Norrington: Beethoven, Symphony No.9 (Choral) (Angel) 00467
The Rippingtons: Welcome To The St. James' Club (GRP) 74613
Marcus Roberts: Deep In The Shed (Novus) 73646
The Judds: Love Can Build A Bridge (RCA) 24549
Duke Ellington: Orchestral Works (MCA) 53780
Huey Lewis: Sports (Chrysalis) 44448
Dirty Dancing/Soundtrack (RCA) 82522
Bob Mould: Black Sheets Of Rain (Virgin) 53750
Hothouse Flowers: Home (London) 82879
ZZ Top: Afterburner (Warner Bros.) 64042

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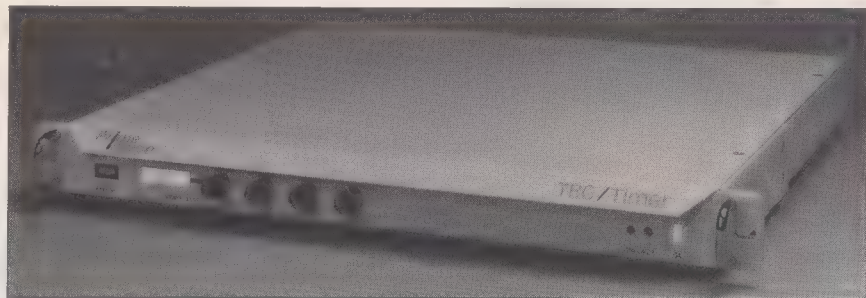
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NEW PRODUCTS



Prime Image introduces time-base corrector

Prime Image has added a new time-base corrector and signal timer, the TBC/TIMER Model 25, to its line of products. The unit works with NTSC composite 3/4-inch and 1/2-inch VCRs. Controls for a built-in processing amplifier can be set to factory standards or adjusted by the user. Also available is the 25S Y/C model for use with Super VHS, Hi8 and ED Beta VCRs.

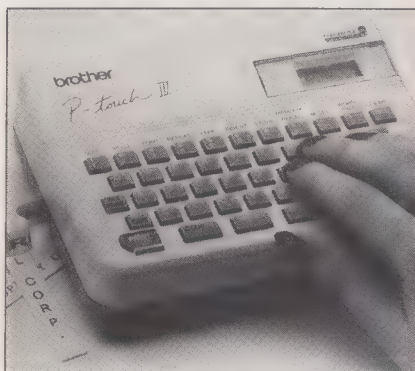
Price: \$1,995.

For additional information, circle No. 148 on Reader Service Card.

Label videotapes electronically

Brother International's P-touch PT-10 electronic labeling system lets users making cassette labels choose among five type sizes and four type styles. Label cartridges come in 13 color combinations. The PT-10 operates on five C-cell batteries (included) or with an AC adapter, which is optional. Printing can be done vertically or horizontally, and a 52-character, four-phrase memory store helps with frequently used lines.

Price: \$249.95.



For additional information, circle no. 149 on Reader Service Card.

Bracket creates shoe for compacts

Sunpak's VB-1 integrated bracket creates a mounting shoe that allows 8mm camcorders to hold a light or microphone. Designed for the Sony TR-series and similar models, the VB-1 fits between the camcorder body and battery.

Price: \$29.95.

For additional information, circle No. 150 on Reader Service Card.

Have Steadicam, will travel

Cinema Products Corporation has designed a travel case capable of holding a camcorder with the company's Steadicam JR attached. A large, zippered front pocket holds accessories, while a rear pocket holds the JR's instruction manual. There's also space in the top cover to store and protect a light. The bag comes with a detachable shoulder strap and a belt strap with a release buckle that converts the case into a backpack.

Price: \$75.



For additional information, circle No. 151 on Reader Service Card.

Electronic SPECIALISTS

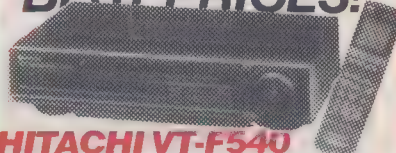
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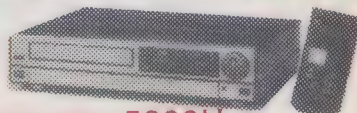
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HITACHI VT-F540

VHS: Eight-segment assembler automates editing chores, placing desired scenes in any order. HQ Circuitry and digital auto-tracking ensure quality video and fuss-free playback.

CALL



JVC HR-5800U

S-VHS: Feature-laden deck offers the utmost in scene-finding convenience. Full-featured remote with display duplicates on-screen programming capabilities.

CALL



JVC HR-S10000U

S-VHS: Automatic assemble and insert editing with eight-scene memory and preview mode for editing ease. Video-on-sound feature dubs video over prerecorded hi-fi tracks.

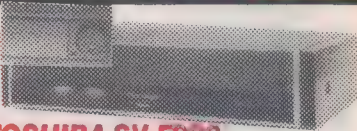
CALL



HITACHI VT-S730A

S-VHS: Title/date recording adds personal touch. Bargraph-style "tape time remaining" display eliminates recording surprises. Synchro-edit feature simplifies dubbing.

CALL



TOSHIBA SV-F990

S-VHS: Optical scanner digitizes graphics for superimposition. Other digital tricks include color correction, fades, wipes, negative/positive, titles, and noise reduction.

CALL

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VIDEOTESTS



VIDEOTEST NUMBER 569

Sony S-VHS VCR

Sony designed the SLV-R5 for dubbing and editing from ED Beta, Hi8, Beta and 8mm formats to Super VHS and VHS. It accomplishes the goal with flying colors. Not only does it have Control-L (LANC) and Control-S synchro edit systems, but the remote control commands all Sony VHS, 8mm and Beta VCRs.

Its features include a decorative front panel, a jog/shuttle control, front-panel inputs and Control-L connector, a

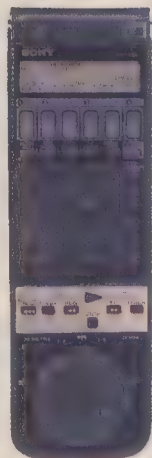
remote with an LCD screen and dedicated buttons for programming, a memory bank for four frequently used timer settings, picture-in-picture (PIP), indexing and a comprehensive menu system with a demonstration mode. There is even an edit monitor that shows both the output of the player and the signal being recorded or the frame at the edit point of the recorder. The remote offers jog/shuttle control and access to the edit monitor, so you can dub and edit between two Sonys from an easy chair.

Description. The SLV-R5 is titanium gray with simulated wood sides. The front panel is bare but for logos, a

power indicator and an illuminated LCD with indicators for cassette, audio/video insert, play and pause, plus a counter. The entire front panel swings down to reveal a depression holding the cassette hatch; slide switches for S-VHS and command mode; buttons for edit monitor and synchro edit; rotary controls for phones level, sharpness and left and right hi-fi record level; and jacks for S-video, video, LANC remote and stereo audio. Outside the depression sit buttons for power and eject. Jacks for a microphone and headphones are arranged in a column at the left.

A large window occupies the right

Sony SLV-R5 S-VHS VCR



DATA

Suggested Price: \$1,300

Weight: 18.2 pounds

Dimensions:
4 x 18-3/8 x 15-5/8
inches (h/w/d)

Power Requirement:
120 VAC, 60 Hz

Power Consumption:
47 W

Tape Formats:
S-VHS, VHS

Tape Speeds:
record—SP, EP; play-
back—SP, LP, EP

Video Heads: 4

Slow Motion:
bi-directional—1/5x with
shuttle ring

Rapid Search:
locking; SP—7x;
EP—21x

Cue & Review (Search):
non-locking; SP—7x;
EP—21x

Visible FF and Rew:
press ff or rew button
during ff or rew process

**Fast Forward/
Rewind Time:**
approx. 4 min. for
T-120; high-speed re-
wind—approx. 2-1/2
min. for T-120

Remote Pause:
LANC and Control-S

Remote:
IR wireless with LCD
display; exposed con-
trols—jog/shuttle dial,
jog/shuttle function with
indicator, channel select
with indicator, play, high
speed rewind, bi-direc-
tional locking search,
fast forward/search, re-

wind/search, stop,
pause/still, record (2),
bi-directional shuttle
edit, audio insert, video
insert, channel up and
down, edit monitor, tim-
er onscreen, index,
data screen, audio
monitor, counter reset,
timer record, antenna
TV/VTR, power, learn/
use switch and TV con-
trols for power, TV/
video channel and vol-
ume; covered
controls—day, turn on
hours and minutes, turn
off hours and minutes,
channel, transmit, clock
set, record mode, input
select, memory, norm/
CATV, PIP, shift, digital
off, frame, step forward,
step back, slow minus,
slow plus, x2, timer
clear, record mode, in-

put select, timer check,
index mark, index
erase, command mode,
menu, function memory,
TV scan, execute and
cursor controls for up,
down, forward and back

Counter Digits:
5—hrs:mins:secs

**Program Start
Locator/Index/Cue:**
auto/manual index

Linear Audio: mono

Hi-fi AFM Audio: stereo

Tuning Method:
frequency synthesis

Channel Selectors:
programmable up/down
scan on VCR; scan
plus direct access on
remote

Preset Method:
auto preset, manual

set, add and erase
**Broadcast Tuning
Range:**

2 to 13, 14 to 69

Cable Tuning Range:
2 to 13, A-8 to A-1, A
to W, W+1 to W+84

Timer:
8-program/1-month

Special Features:
flying erase head, auto
play speed select, still
frame, bi-directional
frame advance, 2x
speed play, separate
eject, counter memory,
audio dub, video dub,
insert edit, auto rewind,
AFT, channel lock, auto
channel change

RESULTS

Horizontal Resolution:
S-VHS—400 lines;
VHS—250 lines

Sony's First Super:
The SLV-R5 is the first
Super VHS VCR with
Control-L and Control-S
jacks.

VIDEOTEST NUMBER 570

RCA 8mm camcorder

RCA now offers four 8mm camcorders of which the Pro850 is the smallest. It's comparable in size to the Sony CCD-TR5, and offers similar features. There are a few differences between the two. RCA opted for infrared autofocus, which can be faster and more precise than Sony's through-the-lens AF system, but has drawbacks—it doesn't focus well through glass or on sloping subjects. Its automatic white balance is always on and non-adjustable, so it gives sunsets a white look. (For further comparative information, see "Subcompact Shootout" elsewhere this issue.)

side, with indicators for S-VHS, auto tracking, audio insert and high speed rewind, plus the remote sensor and a large LCD display. When the door is closed, remote commands reach the sensor through a window. The inner surface of the compartment door holds a jog/shuttle dial and four rows of buttons for TV/VTR, input select, SP/EP record, channel minus and plus, edit, timer record, quick timer, auto/manual tracking, tracking up and down, rewind/search, play, fast forward/search, high speed rewind, stop, pause/still and record. The rear panel is simple, with the channel

continued on page 28



Red Eye:
Unlike most subcompact camcorders, RCA's Pro850 uses infrared autofocus.

Luminance S/N, Unweighted:
SP—45.3 dB; EP—42.5 dB

Luminance S/N, Weighted:
SP—51.4 dB; EP—49.5 dB

Video S/N, Unweighted:
SP—43.6 dB; EP—40.9 dB

Video S/N, Weighted:
SP—49.8 dB; EP—48.8 dB

Chroma AM S/N:
SP—46.2 dB; EP—41.9 dB

Chroma PM S/N:
SP—42.9 dB; EP—39.6 dB

Audio Frequency Response:
hi-fi—20 Hz-5 kHz,

+0.1/-3 db, down 7.3 dB at 20 kHz, SP; 20 Hz-20 kHz, +0.1/-2 dB, EP; linear (-3 dB)—80 Hz-12 kHz, SP; 80 Hz-5 kHz, EP

Hi-Fi Dynamic Range:
86.2 dB

Linear Audio S/N:
44.6 dB

Audio Distortion:
hi-fi—0.3%; linear—1.1%

RATINGS

Picture Quality:
excellent

Audio Quality:
very good

Operational Ease:
very good/excellent

Overall Performance:
very good/excellent

Its useful features include a 6x zoom lens with macro range, a wind noise switch, six shutter speeds to 1/10000-second, a two-page titler with one 16-character line on each page, review, edit search, a time/date imprinter, hold-down type fade, a ten-second self-timer that shoots a 30-second burst or until stopped, and an interval timer that shoots one-second bursts every half second, one second, two seconds, five minutes or on demand.

Description. The Pro850's right side holds the cassette hatch and its tiny window, the wind noise switch and an earphone jack. The run/stop switch and a "powersave" standby switch occupy the rear corner. The zoom rocker sits on top, where it can be easily reached.

The top panel holds eject sliders for both the cassette and the battery, a camera/off/VCR slide switch and buttons for

rewind/search, play, fast forward/search, stop and pause/still. These buttons also double for minus, title select, plus and edit/advance. At the back, the clock battery fits in a compartment underneath the main battery.

The microphone sits on the front, near the top. Lower down are the covered audio/video in/out/control connector, the IR window for the AF mechanism and the lens with its manual focus ring. The focusing scale shows through a window on the side. The manual zoom lever with the release for the macro range travels in a groove behind the lens. Further back sit buttons for high-speed shutter, titler and review. The focus switch hides near the bottom. On the back of the bulge are three tiny buttons for fade, backlight compensator

(BLC) and date/time imprinting.

A catch releases the viewfinder so it can slide backward and tilt upward for easier viewing. A focus ring surrounds the magnifier. Concealed on the inner side are screwdriver controls for brightness and electrical focus. Buttons for clock set, A/V dub (insert edit), time lapse, display and counter reset occupy the left rear.

Operation. Using the Pro850 is straightforward. The camera/off/VCR power switch determines the main function, but the VCR transport controls are always alive for edit search and the precise location of scenes. In camera mode, the powersave (standby) switch must also be turned on to activate the run/stop thumb trigger. Large, touch-coded buttons make it easy to control the shutter speed, titler, record review, A/V dub,

continued on page 29

VIDEOTESTS



Steady As She Goes: The SV-771 features a center-load transport designed to enhance stability.

VIDEOTEST NUMBER 571

Toshiba Diomage Super VHS VCR

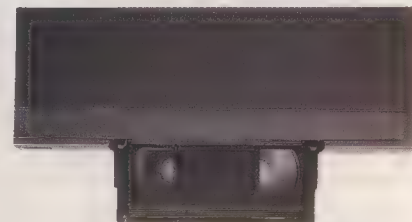
Toshiba's SV-771 Super VHS VCR features a new center-loading transport designed for extra rigidity, balance and isolation from external vibration. This arrangement reduces wow and flutter in linear track audio recordings. It is not a replacement for Toshiba's flagship S-VHS model, the SV-F990, but makes a good complement for it as the recorder in an editing setup.

When the SV-771's AI (artificial in-

telligence) auto play is on, inserting a cassette initiates a sequence of automatic functions. The deck searches for the first recorded section, plays that section until it encounters a blank segment longer than five seconds, then quickly rewinds and ejects the tape.

It's not the most feature-laden VCR, but it has front jacks for easy copying from a camcorder, self-cleaning heads, 180x high-speed rewind and forward modes, and digital tracking. On timer recordings longer than two hours, it sets tape speed to EP at the optimum time.

Its other desirable features include index search and skip search, a real-time counter and tape remaining display, 2x



playback with sound, 1/5x and 1/7x slow motion, frame-by-frame playback and synchro edit. What we miss most are flying erase heads and manual audio record level controls.

Description. The center of the SV-771 is divided into two halves. The lower half is a large display area, and the upper half is a cassette hatch that conceals a sliding tray. The only exposed

Toshiba SV-771 S-VHS VCR

DATA

Suggested Price:
\$850 to \$900

Weight: 19 pounds

Dimensions:
4-5/8 x 17 x 15-1/2
inches (h/w/d)

Power Requirements:
120 VAC, 60 Hz

Power Consumption:
35 W

Tape Formats:
S-VHS, VHS

Tape Speeds: SP, EP

Video Heads: 4

Cue & Review (Search):
SP—5x, 9x;
EP—5x, 27x

**Fast Forward/
Rewind Time:**
about 2 min. for T-120
cassette

Remote Pause:
through synchro edit
terminal

Remote:
IR wireless with buttons
for power, open/close,
10-digit keypad, 100,
channel up and down
(AM and PM), record,
timer, record/timer safe-
ty, rewind/search,
play/2x, fast forward/
search, stop, pause/still,
frame advance, slow,
slow tracking, memory,
add, erase, digital
tracking, audio select,
counter reset, zero re-
turn, counter-remaining,
input select, TV/CATV,
TV/VCR, index, shift

forward and reverse,
program, OTR on and
off, and display

Counter Digits:
5—hrs:mins:secs

Counter Memory:
zero return

**Program Start
Locator/Index/Cue:**
index skip search and
search

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Tuning Method:
frequency synthesis

Channel Selectors:
programmable up/down
scan on VCR; scan
plus direct access on
remote

Preset Method:
auto program with add

and erase

**Broadcast Tuning
Range:**
2 to 13, 14 to 69

Cable Tuning Range:
2 to 13, A-8 to A-1, A
to W, AA to ZZ, AAA,
BBB, 65 to 125, W+29
to W+89

Timer:
8-event/1-year

Special Features:
auto play speed select,
still frame, frame ad-
vance, 1/5x and 1/7x
slow motion, 2x play
with audio, separate
eject, auto rewind, AFT,
channel lock, auto
channel change

Absent Features:
flying erase head, visi-
ble fast forward and
rewind, audio dub, vid-

eo dub, insert edit

RESULTS

Horizontal Resolution:
S-VHS—400 lines;
VHS—240-250 lines

**Luminance S/N,
Unweighted:**
SP—44.6 dB; EP—45.3
dB

**Luminance S/N,
Weighted:**
SP—50.8 dB; EP—51.3
dB

Video S/N, Unweighted:
SP—46.3 dB; EP—43.3
dB

Video S/N, Weighted:
SP—52.4 dB; EP—51.1
dB

Chroma AM S/N:
SP—44.2 dB; EP—40.4
dB

Chroma PM S/N:

SP—40.2 dB; EP—37.2
dB

**Audio Frequency
Response:**
hi-fi—20 Hz-10 kHz,
+0.1/-3 dB, down 6.2
dB at 20 kHz; linear (-3
dB)—80 Hz-12 kHz,
SP; 80 Hz-4 kHz, EP

Hi-Fi Dynamic Range:
86.2 dB

Linear Audio S/N:
42.4 dB

Audio Distortion:
hi-fi—0.3%; linear—1.2%

RATINGS

Picture Quality:
very good

Audio Quality: good

Operational Ease:
very good

Overall Performance:
very good

button is for opening and closing the hatch and tray.

The side areas are compartment doors. The left door conceals input jacks for S-video, video, stereo audio and headphones, a rotary sharpness control and up/down buttons for audio output level on headphones, RF and one of two line audio outputs.

The right compartment contains a slide switch for high-clear (sharpness enhance)/HQ/edit picture quality and buttons for record speed, audio output select, digital and manual tracking, TV/VCR, input select, TV/CATV, counter reset, zero return, synchro edit, channel up and down, power, open/close, rewind/search, play/2x, fast forward/search, pause/still, stop and record.

The power cord and an AC outlet occupy the right side of the rear panel. At the left are RF input and output connectors, a channel 3/4 RF output selector and stereo audio jacks for input, fixed level output and variable level output. Near the bottom edge are jacks for synchro edit, video out, video in and S-video out.

The remote control is slim and light with buttons for power, open/close, TV/VCR, TV/CATV, tuning, ten-digit keypad, standard transport keys, OTR with delay, counter, zero return, time remaining, index, display, input select and audio output select. There are also buttons for programming the timer and setup controls for scan tuning.

Operation. This is a dream machine for those who use VCRs mostly for playback. There are audio level controls on the machine for phones, RF and variable line output, but not on the remote.

The emphasis is on ease of operation. The control compartments have large, well-spaced buttons laid out in logical groups. The display is easy to read and rather decorative.

Although the manual describes all the features and controls, the explanations are not always clear. Sometimes the control names differ from common names, but they make more sense when you get used to them. We rate ease of operation as very good instead of excellent because we missed some control functions, not because the ones present are difficult to use.

Performance. The horizontal resolution of the SV-771 is 400 lines in S-VHS and 250-250 lines in VHS. The unweighted luminance signal-to-noise ratio of S-VHS recordings is 44.6 decibels at SP and 45.3 dB at EP, while the weighted luminance S/N is 50.8 dB at SP and 51.3 dB at EP. The unweighted video S/N is 46.3 dB at SP and 43.3 dB at EP, and the weighted video S/N is 52.4 dB at SP and 51.1 dB at EP. The chroma AM S/N is 44.2 dB at SP and 40.4 dB at EP, and the chroma PM S/N is 40.2 dB at SP and 37.2 dB at EP. Video and luminance measurements are excellent, but the chroma measurements are only good. Picture quality is very good.

The audio frequency response of the hi-fi tracks is 20 hertz to 10 kilohertz, +0.1/-3 dB, down 6.2 dB at 20 kHz. The hi-fi dynamic range is 86.2 dB and the total harmonic distortion is 0.3 percent. On the mono linear track, frequency response to the -3 dB points is 80 Hz to 12 kHz at SP and 80 Hz to 4 kHz at EP, with an S/N of 42.4 dB and total har-

monic distortion of 1.2 percent. There are no manual level controls for hi-fi recording. Audio performance is good.

Conclusion. At a suggested price ranging from \$850 to \$900, the Toshiba SV-771 is a relatively inexpensive S-VHS VCR. It offers very good performance on picture quality and ease of operation, while its audio quality is good, so overall performance is very good. It doesn't have all the bells and whistles of a deluxe VCR but the AI automated play sequence is a major attraction for hassle-free viewing. It is an excellent value that we recommend highly. ■

TECH TIP

Mixing magic

An audio cassette deck with separate right- and left-channel record level controls makes a good monophonic mixer for video editing. Connect the mono audio line from the camcorder to one channel of the tape deck's stereo input. Then connect a background music source such as a CD player to the other channel, using a stereo-to-mono Y adapter. Connect another Y adapter to the tape deck's stereo output, and use a single cable to connect the adapter to the recording VCR's audio input. Put the audio deck in record pause. Blend the sound from the camcorder and the CD player using the tape deck's record level controls.

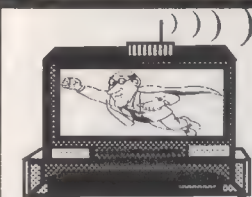
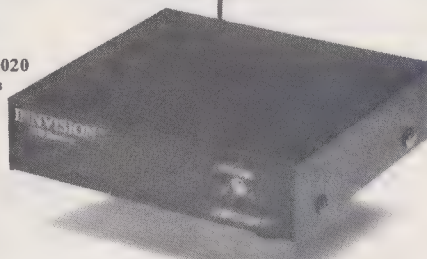
Mario Massens
Fallbrook, California

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VIDEOTESTS

VIDEOTEST NUMBER 572

Canon Hi8 camcorder

Canon's A1 Digital camcorder improves on the winning A1 formula by adding digital effects, adjustable audio recording levels and—by moving the battery's position—reduced size and improved handling. The recordable digital effects are close-up, a digital zoom that doubles the effective zoom range, freeze frame, animation, a type of recordable strobe, art freeze (freeze and solarization combined) and gain up. That last effect captures the light over several frames and records it as a single image, so it can take pictures in low light or for creative smear effects. In playback mode strobe and art (solarization) effects are possible.

The audio improvements let a user capture softer sounds if there is little ambient noise, and attenuate loud sounds for more intelligible recordings. The new battery position makes the camera portion slimmer and improves balance.

Like earlier A1 models, this has an angled recorder section with a second grip that lets a user hold it like a 35mm still camera. On this model, Canon replaced the A1's twin rear-grip zoom buttons with a rocker, for more natural operation. Features carried over from the A1 Mark II include piezo autofocus with auto tracking, manual iris with an onscreen indicator, white balance lock, seven shutter speeds to 1/10000-second, hold-down fade, time/date/title imprinting and edit search. In short, it is a compilation of features that experience has shown improve camcorder operation and capability.

Description. The A1 Digital looks like the A1 and the A1 Mark II. Closer inspection reveals that the microphone has been moved to the front, and the camera section is narrower because the battery is now under the lens barrel. The cassette hatch occupies the left side of the recorder section and opens rearward. The rear zoom control sits at the top right of the rear panel.

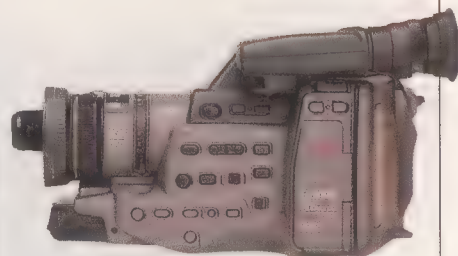
The power and rear run/stop buttons

occupy the right edge of the top panel. Also on the top are buttons for auto/manual mic level, counter reset, stop, pause/still, fast forward/search, play, rewind/search, frame advance and tape return. An LCD screen behind the light shoe provides counter, caution, function and audio level information. On its right are a headphone jack and level control, and on its left is a hinged electronic viewfinder (EVF) with a large eyepiece that lets a user see the screen at a distance. The EVF can be flipped to point forward, the recommended position for IR control.

The front grip is in the usual position at the right side, with another run/stop button at its back and a zoom rocker on top. The mic and the white balance sensor sit up front. On the side are concentric manual controls for the stereo mic, a 20-decibel mic attenuation switch and jacks for an external mic and mic power.

The left side holds buttons for fade, title, date, exposure, white balance, manual focus, one-shot AF and high-speed shutter, plus switches for close-range AF (to two feet) and master auto/manual camera mode.

Additional buttons activate the digital circuitry to deliver close-up (digital zoom), overlap (which dissolves the final portion of



Power Booster: Canon's newest A1 accommodates a larger battery in a compartment under the lens.

a previous scene to the beginning of the next scene), freeze (which lets a user record a still image, or images every 1/8 second when held down), art freeze (which adds a paintlike effect to stills or stills recorded every 1/8 second), gain up (which records a frame at 1/8- or 1/30-second intervals) and digital clear. Gain up lets a user operate at light levels as low as 1/2 lux, but motion smears.

The left side of the recorder section holds the eject slider, buttons for forward and reverse edit search, and a compartment with the edit switch and jacks for S-video, video, mono and stereo audio, DC out for the RF adapter and LANC (Control-L) remote control. On the right side is a compartment that contains the clock battery and buttons for title/date, timer, Hi8, shift, plus, minus and line in/out.

The remote control has a zoom rocker and buttons for start/stop, date, title, art, strobe, clear, counter reset,



Fingertip F/X: The A1 Digital offers digital overlap, freeze frame, paint art and gain up.

tape return, display, rewind/search, play, fast forward/search, stop, frame advance, pause/still and record.

Operation. In its fully automatic mode, the A1 Digital is as simple to use as a point-and-shoot camcorder. The AF and auto-tracking AF work relatively well, but can be fooled by certain types of subjects. Manual options are easy to access, but some experience is needed to get the best out of them. The time/date imprinter and character generator, which produces two lines of 16 characters each, are easy to operate.

The digital features work as promised, but should be used judiciously. The manual gain control and the mic attenuator add flexibility to the audio system. There is a lot to learn, but the creative potential of the A1 Digital makes it worthwhile. The manual is very helpful. Operational ease is very good to excellent with practice.

Performance. In Hi8 mode the A1 Digital has a horizontal resolution of 400 lines, and 250 lines in 8mm mode. In Hi8 the unweighted luminance signal-to-noise ratio is 44.7 decibels and the weighted luminance S/N is 49.7 dB. In 8mm, the unweighted video S/N is 41.6 dB and the weighted video S/N is 50.1 dB. The chroma AM S/N is 41.8 dB and the chroma PM S/N is 41.6 dB. Both luminance and video S/N are quite high compared to other Hi8 camcorders, but the chroma measurements are average.

Measured low-light sensitivity is improved over the previous model, the A1 Mark II, and while gain up does produce pictures in lower light it compromises smooth motion. The digital effects add a

continued on page 98

Canon A-1 Digital Hi8

DATA

Suggested Price:
\$2,499

Weight:
3.3 pounds without battery and cassette

Dimensions:
6-1/4 x 6-1/4 x 11-3/8 inches (h/w/d)

Power Requirements:
6 VDC

Power Consumption:
10.1 W max., digital mode; 8.3 W recording

Image Sensor:
1/2-inch CCD, 410,000 pixels

Lens:
f/1.4, 10x (8-80mm) variable speed zoom with macro and tele-macro ranges

Filter Diameter: 55mm

Minimum Focusing Distance: 2 feet

Autofocus:
piezo, auto tracking

Minimum Illumination:
rated—4 lux, normal speed; measured—7.3 lux for 50 IRE, normal speed

Iris:
auto switchable to manual and AE lock with auto tracking BLC in auto mode

Sensitivity:
single range

Auto Fade:
to white, with sound

Shutter Speeds:
high—1/10000-, 1/4000-, 1/2000-, 1/1000-, 1/500-, 1/250-, 1/100-sec. and normal (1/60); low—1/30-, 1/15-, 1/10- and 1/8-sec.

White Balance:
full auto or WB lock

Viewfinder:
electronic with displays for tape counter, tape end, no cassette, low battery, dew, date battery, interval timer, self-timer, eject, recorder function, audio input mode, exposure meter, WB set, shutter speed, menu, Hi8, title, date/time, program timer, AF zone, auto tracking zone focus, audio level display, manual, close-up, overlap, freeze, art and strobe

Viewfinder Controls:
magnifier focus

VCR Controls:
stop, pause/still, play, rewind/search, fast forward/search, frame advance, tape return, record and edit search

Microphone:
stereo electret condenser

Jacks:
external mic, mic power, S-video, video, left and right stereo audio, mono audio and LANC remote

Tape Formats:
Hi8, 8mm

Tape Speed: SP only

Video Heads: 2

Slow Motion:
hold down frame advance, approx 1/5x

Cue & Review (Search):
9x forward, 7x reverse; 20x high speed

Fast Forward/Rewind Time:
approx 6 min. for 120-min. tape

Remote Pause:
LANC (Control-L)

Remote:
IR wireless with buttons for start/stop, zoom, rocker, date, title, art, strobe, clear, counter reset, tape return, display, rewind/search, play, fast forward/search, stop, record, frame advance and pause/still

Counter Digits:
5—hrs:mins:secs

Counter Memory:
return to zero

Linear Audio: none

Hi-Fi AFM Audio: stereo

Timer:
1-event/24-hour

Special Features:
flying erase head, still frame, frame advance, speed play, separate eject, insert edit, auto rewind

Accessories:
BP-E718 65-min. battery, charge coupler, compact power adapter,

RF unit, shoulder strap, S-video cable, stereo cable, 20-min. cassette, wireless remote control with batteries and clock battery

RESULTS

Horizontal Resolution:
Hi8—400 lines; 8mm—250 lines

Luminance S/N, Unweighted:
44.7 dB

Luminance S/N, Weighted:
49.7 dB

Video S/N, Unweighted:
41.6 dB

Video S/N, Weighted:
50.1 dB

Chroma AM S/N:
41.8 dB

Chroma PM S/N:
41.6 dB

Audio Frequency Response:
20 Hz-14 kHz, +0.9/-3 dB, down 9.8 dB at 20 kHz

AFM Dynamic Range:
72.1 dB

Audio Distortion: 0.3%

RATINGS

Picture Quality:
very good/excellent

Audio Quality:
very good

Operational Ease:
very good/excellent

Overall Performance:
very good/excellent

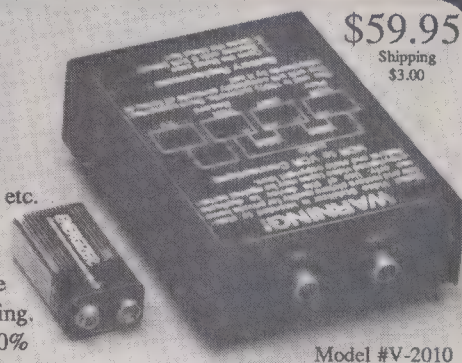


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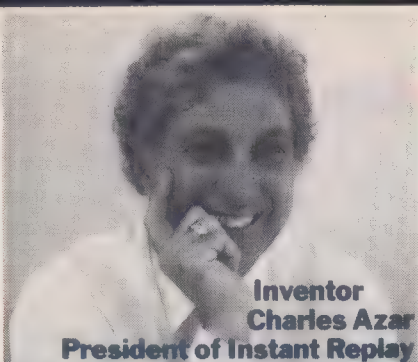
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Q. Aside from its multi-capabilities what other features does the IT have?

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SONY S-VHS VCR

continued from page 23

3/4 selector and jacks for RF input and output, Control-S in and out and columns for input, line out and monitor out, each with jacks for S-video, video and stereo audio.

The remote control has programmable buttons to control a TV set: volume, channel, power and TV/video, plus a learn/use switch for programming them. The exposed VCR controls include a jog/shuttle, and buttons with indicators to determine whether it operates in channel select or jog/shuttle mode. There are also buttons for power, TV/VTR, timer record, edit monitor, timer onscreen, index, data screen, audio monitor, counter reset, bi-directional shuttle edit, pause, record with safety, audio insert, video insert, channel plus and minus, normal transport controls and high speed rewind.

Part of the front panel flips up to reveal buttons for clock and timer set, transmit, record mode, input select, memory, normal/CATV, PIP, shift, digital off, timer clear, record mode, input select, timer check, index mark and erase, frame, step forward and reverse, slow speed minus and plus, 2x, TV scan,

command mode, menu, function memory, four cursors and execute.

Operation. Using the SLV-R5 is fairly straightforward, but the door covering the cassette hatch and controls is an attractive nuisance. All controls are self-explanatory. The front-panel inputs and LANC connector are particularly convenient. The edit monitor gathers all editing information on one monitor, and is invaluable.

On the remote all basic controls for the VCR and the TV are exposed. The slow motion and frame advance buttons are in the compartment, but the jog/

A. It has all the bells and whistles of other luxury VCRs and then some.

We offer for example a SATELLITE OPTION that can record the original foreign standard for future playback, or transcode TV programs from abroad in real time for live viewing.

Q. Can the IT VCR actually make copies of foreign tapes?

A. By itself no, but as part of our new DIGITAL STANDARDS CONVERTER Package, —the 4NTSC— yes.

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shuttle provides many of these options. The real pleasure is setting the timer with the remote's dedicated buttons and LCD display.

The main menu accesses six sub-menus—auto functions, auto repeat, mode set, tuner preset, function memory and demonstration. The function memory allows the user to select an automatic function without going through the menu.

Sony has achieved its goal of a nearly perfect editing and dubbing VCR that talks to Sony VCRs of all formats and Sony consumer editing controllers. Ease

of operation starts out as very good and becomes excellent with familiarity.

Performance. The horizontal resolution of the SLV-R5 is 400 lines on S-VHS and 250 lines on VHS. The unweighted luminance signal-to-noise ratio is 45.3 decibels in SP and 42.5 dB in EP, with a weighted luminance S/N of 51.4 dB in SP and 49.5 dB in EP. The unweighted video S/N is 43.6 dB in SP and 40.9 dB in EP, and the weighted video S/N is 49.8 dB in SP and 48.8 dB in EP. The chroma AM S/N is 46.2 dB in SP and 41.9 dB in EP, while the chroma PM S/N is 42.9 dB in SP and 39.6 dB in EP. In picture quality it is competitive with the best S-VHS VCRs.

The audio frequency response is 20 hertz to 20 kilohertz, +0.2/-1.5 dB, on the stereo hi-fi tracks, and the -3 dB response on the mono linear track is 80 Hz to 12 kHz in SP and 80 Hz to 5 kHz in EP. The hi-fi dynamic range is 86.2 dB and the linear track audio S/N is 44.6 dB, while total harmonic distortion is 0.3 percent on the hi-fi track and 1.1 percent on the linear.

Conclusion. Sony's first S-VHS VCR is an all-around winner. It offers excellent video performance and operational ease (with familiarity). Audio performance is very good to excellent. We recommend it highly. ■

In addition, the 4NTSC contains a full frame TIME BASE CORRECTOR with field or frame freeze.

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RCA CAMCORDER

continued from page 23

time lapse and counter reset. The large manual focus switch also provides one-shot AF. The buttons for fade, backlight compensation and date/time imprinting are at the back of the camera bulge, and their size makes them difficult to use.

The one-line, 16-character titler uses the transport controls to select one of two pages of memory, and title characters. Input, output and remote cables all use the multipin A/V jack on the front. They may all be used at the same time because other plugs can be piggybacked onto the input and remote connectors.

The Pro850 is very easy to operate, except for the three small buttons on the back of the bulge, which you must hold down, and which tend to make you shake the camera. Although the manual is a bit sketchy, operational ease is good.

Performance. The horizontal resolution of the Pro850 is 240 to 250 lines, typical for 8mm. The unweighted video signal-to-noise ratio of 40.9 decibels is a bit low, but the weighted video S/N of 49.5 dB is quite high. The chroma PM

continued on page 98

RCA 8mm Pro850

DATA

Suggested Price:
\$1,299

Weight:
1.7 pounds without battery and cassette

Dimensions:
4-1/4 x 4-3/8 x 7 inches (h/w/d)

Power Requirements:
6 VDC

Power Consumption:
6.1 W

Image Sensor:
1/2-inch CCD

Lens:
f/1.8, 6x (9-54 mm) power zoom with macro range

Filter Diameter:
34mm

Minimum Focusing Distance:
3 feet

Autofocus:
IR switchable to manual with one-shot AF

Minimum Illumination:
9.4 lux for 50 IRE

Iris:
automatic with BLC

Sensitivity:
single range

Auto Fade:
hold-down type, about 4 seconds

High Speed Shutter:
1/60- (normal), 1/120-, 1/250-, 1/1000-, 1/2000-, 1/10000-second

White Balance:
auto only

Viewfinder:
electronic with onscreen indicators for shutter speed, tape/tape end, time lapse interval, tape type/length, counter/memory/tape remaining, camcorder status, time and date

Viewfinder Controls:
viewing position and angle, magnifier focus, electrical focus and brightness

VCR Controls:
rewind/search, play, fast forward/search, stop and pause

Microphone:
electret condenser with wind noise switch

Jacks:
earphone and A/V (input/output) multipin connector

Tape Format: 8mm

Tape Speed:
SP only

Video Heads: 2

Cue & Review (Search):
approx. 9x

Fast Forward/Rewind Time:
approx. 8 min. for P6-120

Remote Pause:
through A/V connector—pause or synchro edit

Counter Digits:
5—hrs:mins:secs

Hi-Fi AFM Audio: mono

Special Features:
flying erase head, still frame, separate eject, counter memory, insert edit, auto rewind

Absent Features:
slow motion, speed play, frame advance, visible fast forward and rewind, program start locator/index/cue, audio dub, video dub, PCM audio

Accessories:
supplied—AC adapter charger, 1-hour battery, P6-60 cassette, shoulder strap, A/V input cable, A/V output cable, RF ca-

ble, RF output adapter, AC plug adapter, antenna transformer and clock battery.

RESULTS

Horizontal Resolution:
240-250 lines

Video S/N, Unweighted:
40.9 dB

Video S/N, Weighted:
49.5 dB

Chroma AM S/N:
43.1 dB

Chroma PM S/N:
38.6 dB

Audio Frequency Response:
20 Hz-5 kHz, +0.1/-3 dB, down 15.5 dB at 20 kHz

Audio S/N:
73.4 dB

Audio Distortion:
0.3%

RATINGS

Picture Quality:
good

Audio Quality:
average/fair

Operational Ease:
good

Overall Performance:
good

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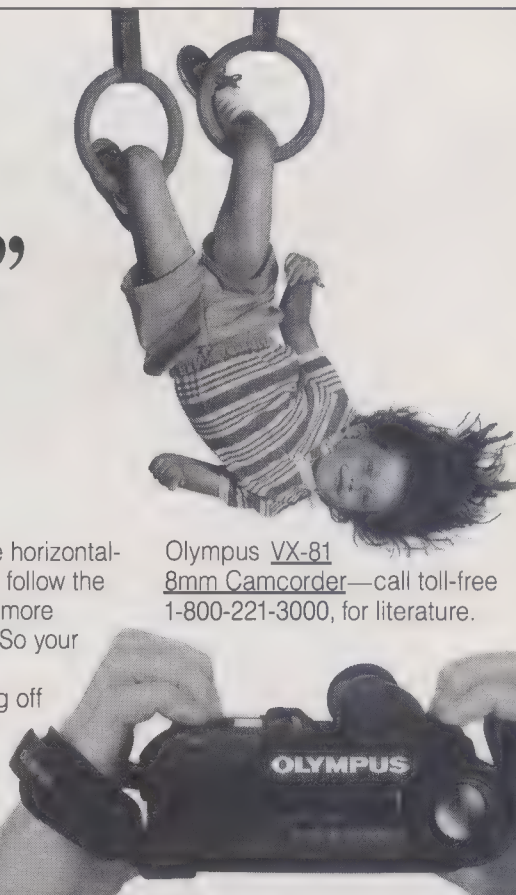
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SPECIAL
VIDEO
CONTEST

BY ART LEVIS



TOM DONOHUE'S EXCELLENT ADVENTURE

He captured a unified Germany on video. You could be next.

The Grand Prize was a dream come true for any avid videographer, and Tom Donohue, winner of the first Video Magazine/Scotch Vacation Contest, made the most of it. The prize was a week-long sojourn through the spectacular Rhineland district of Germany, capped by a visit to Cologne's giant Photokina video trade fair. A coincidental bonus was the moving celebration of German reunification, officially observed by a joyous nation as our contest tour arrived at Photokina.

Donohue waded right into it all, camcorder at the ready and full of creative movie making notions. He captured the splendor of castles in Koblenz and Heidelberg, tempering that medieval footage with takes of advanced video on display at the futuristic Photokina extravaganza.

But Donohue, an audio/video specialist with the Baldwin, New York, School District, also had academic interests in mind. As the reality of reunification sank in, he began conducting in-depth interviews with emotional citizens from all walks of German life.

As intrepid as he is inspired, Don-



In the Thick: Janice and Tom Donohue at Scotch's Photokina booth.

ohue buttonholed everyone from hotel desk clerks and kitchen busboys to bustling businessmen. The result: a range of candid and moving portraits of Germans elated at being united once again.

There were other rewarding aspects of the trip for Donohue. In addition to checking out new video hardware products, Donohue attended a Photokina press conference staged by Scotch to introduce a new line of European 35mm film. At the firm's Photokina booth, he chatted about developments on the in-

ternational video front with U.S. and European Scotch executives.

Accompanying Donohue on the European jaunt were his wife, Janice, Scotch Public Relations Manager Phil Hage and Video Magazine Editor-in-Chief Art Levis. Helping with trip arrangements was Manfred Kremer, European public relations manager for Scotch parent 3M. Donohue won for his entry, 1989 U.S. Honeymoon Summer Cross-Country Tour, a chronicle of the newlyweds' six-week mini-van journey across America.

This year, we're expanding the contest beyond video vacations, and entrants now have a chance of winning in any of three categories: 1) Vacations, 2) Family Events and 3) Video Art. If you're interested in entering, better get busy; entries must be postmarked no later than March 1, 1991.

The Grand Prize is a week-long, all-expenses-paid trip for two to Germany, with a stop at Berlin's fabulous Funkausstellung audio/video fair. For contest details write to: Video Magazine/Scotch Videocassette Contest, 460 West 34 Street, New York, NY 10001. ■

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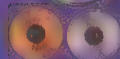


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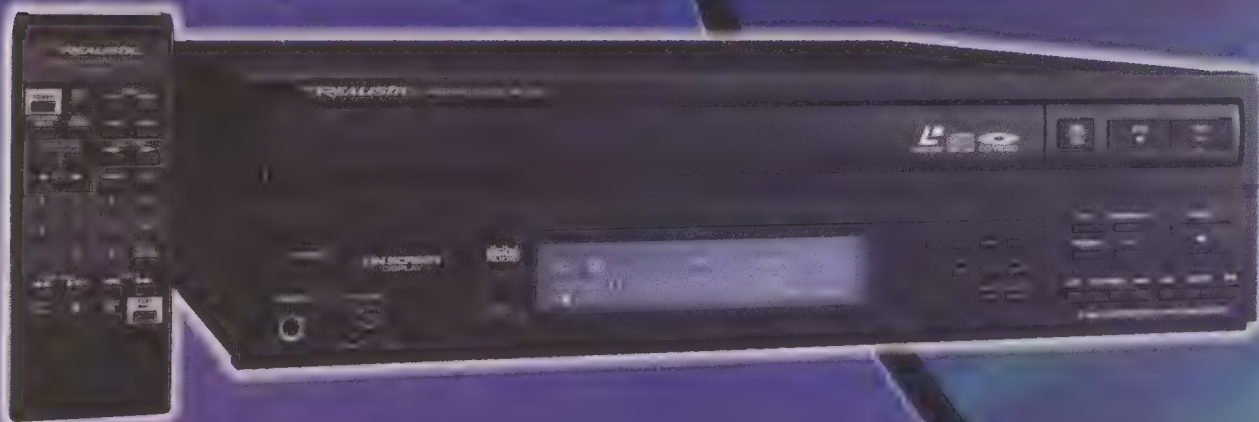


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90 FOR THE '90s

Every year, a new crop of video products and programs bids for attention. And every year the best, reaching for the skies, push the envelopes of invention and entertainment a little farther. Last year, 1990, the array of first-rate components, tapes and discs dazzled us not only by their quality, but with their variety. Crossing all the boundaries the home video industry divides itself into, they inspired us to upgrade our annual citations for the year's best by inaugurating a new emblem of recognition: The ViVa.

Simply put, *Video Magazine's* Vision in Video Awards celebrate products and programs that make a given year memorable by transcending the ordinary. And 1990 was no ordinary year. Products promising new directions and boasting savvy refinements proliferated, so much so that our panel of editors and contributors awarded ViVas to an expanded group of re-

cipients drawn from a dozen categories that range from VCRs to accessories, and include separate consideration for entries bearing unusual innovations or leading-edge technology.

To distinguish the very best among these, we have awarded the year's top 15 products, tapes and discs our first annual ViVa Golds, a designation signifying a truly groundbreaking achievement in home video. We've covered these 15 first in the accompanying pages, and will be honoring them in an awards ceremony at this month's Winter Consumer Electronics Show in Las Vegas.

While this is ViVa's first year, it's the 11th in which *Video Magazine* has celebrated the previous year's top achievements. But never have we seen the culture of home video so alive with invention. Our 90 ViVa recipients represent some of its finest moments—as well as the promise of greater things to come.



Year's Best: The Top 15

ViVa GOLD!

1990's award-winning products, tapes & discs



Canon A1 Digital Hi8 Camcorder.

An update of a groundbreaking design that retains the original's flash while improving its balance and versatility. New digital effects include low-light and image-doubling magnification modes, overlapping dissolves between adjacent scenes, multispeed strobe and a "paint art" feature. Throw in AFM stereo, seven shutter speeds, a timer, an intervalometer and wireless remote and it's quite a package.

Hitachi CU4601 Ultravision Monitor/Receiver. The picture leaps off the screen of this 46-inch rear-projection set

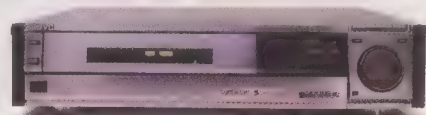
thanks to an unusually high peak brightness of 540 footlamberts and a wide 110-degree horizontal viewing angle. Horizontal resolution is rated at 800 lines, and liquid-cooled projection tubes and dichroic, coated lenses keep the colors pure. A surround sound decod-

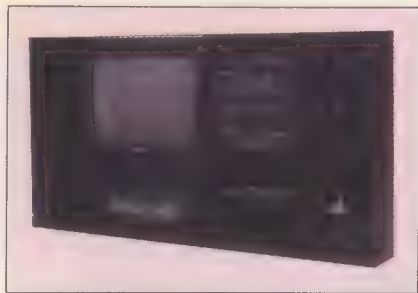
er and internal amplifiers add Dolby, hall and matrix audio effects, while onscreen displays and a programmable remote round out its considerable strengths.



JVC HR-SC1000 Super VHS/VHS-C VCR. An innovative deck that accepts both full-size and Compact VHS

cassettes. A tray with recessed wells for each type of tape replaces the usual hinged cassette door. Just drop a tape into the tray and press play: the VCR takes care of the rest.





Mitsubishi Home Theater System. Its designers set demanding goals, then delivered. The system's components work

4 with other manufacturers' products, operate mainly through highly integrated remote commands, require relatively few buttons to run and promise compatibility with future products. The thoughtful, user-friendly sensibility is a major strength of the several components, which include the MR8010 A/V receiver, with five-channel surround sound, the M-T5010 audiocassette deck—the first to possess onscreen programming—and an elegant, sophisticated remote control.



Panasonic LX-1000 Combination Player. Plays an entire CLV movie virtually without interruption thanks to a

5 unique laser pickup that turns topsy-turvy to read both sides of a disc with only 11 seconds between sides. Meanwhile, a time-base corrector produces rock-steady pictures. Inventive and versatile.

Philips WallVision Home Theater System. Uniquely marries basic audio/video components with installation options designed to let buyers or

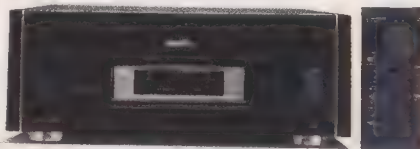
6 installers easily mount a projection TV set flush within a wall. Systems come with all necessary equipment, in-



cluding decorative panels, Dolby Pro-Logic surround sound, audio/video switching, 300 watts of power and a choice of screen sizes from 45 to 51 inches.

Pioneer LD-S2 Elite Reference Laserdisc Player. A pinnacle of laser

technology, in which everything that can be done to enhance picture and sound quality has been done. Notable refinements: separate power sources for video and audio circuits, circuit boards isolated to eliminate



interference, and improvements in the speed and reliability of the slider and servo motors that carry the laser across the surface of discs.

Pioneer SD-P4543 Monitor/Receiver. Sharp, clear images define this

8 outstanding 45-inch rear-projection set rated for 750 lines of horizontal resolution and 460 footlamberts of brightness. Linear white- and black-level correction circuits and a dynamic picture optimizer enhance picture quality, while picture-in-picture insets, a programmable remote and dynamic sound expansion round out a formidable feature package.

RCA CC560 Super VHS ProEdit Camcorder. Unusually versatile flagship packed with such features as a 10x zoom

9 lens, 2-lux sensitivity, an accessory light, microphone mixing, video and audio dubbing, a 40-page titler, synchro edit control, and SP and EP speeds. One of only a few camcorders able to automate the selection of both shutter speed and aperture size to optimize exposures.



Sharp XV-100 LCD Video Projector. LCD panels and dichroic mirrors

10 pioneer a new way of creating large video images. The result is a variable 20- to 100-inch picture delivered by a remarkably small projector that uses only a single lens, eliminating the need for convergence adjustment.

Sony CCD-V5000 Hi8 Camcorder.

The Rolls Royce of camcorders, this beauty packs in more features per square 11 inch than any other model available. Superb picture quality, AFM and PCM stereo sound and digital time-base correction are only a few of the

reasons dealers can barely keep it in stock.

Sony SLV-R5 Super VHS VCR.

Sony's first S-VHS deck extends the format's reach, with such luxuries as a silky smooth full-load tape transport, a built-in head cleaner, a real-time 12 counter, a flying erase head, two jog/shuttle dials, double-azimuth video heads for noise-free special effects and an unusual ability to display two video signals side-by-side on the same screen.



Proprietary jacks give the deck editing compatibility with Beta and 8mm components.

Toshiba CZ3299K Monitor/Receiver. An improved definition TV set

13 that doubles the number of vertical lines to increase the apparent resolution of its 32-inch non-interlaced picture. The FST Super Tube uses an Invar shadow mask to stabilize the picture during lengthy viewing sessions. Other features include PIP, surround sound and a universal remote.

Do the Right Thing (MCA/Universal). Writer/director/star Spike Lee's New York story was surely the most

14 talked-about film released on video in 1990. But nearly lost in the controversy is its rightful status as a uniquely funny, insightful and entertaining movie. As a study in race relations and urban life in America, *Do the Right Thing* provides precious few answers. It does, however, ask all the right questions.

Taxi Driver (Voyager/Criterion, CAV edition). Martin Scorsese's classic

15 1976 film is not only preserved for the ages with this two-disc set's letter-perfect transfer, but actually transformed into something altogether new. Its second audio program contains spontaneous commentary from the director, illuminating the film as no other speaker possibly could. Other extras, including the complete text of the screenplay, round out an extraordinary package.



90 FOR THE '90s

VCRS

Mitsubishi Super VHS HS-U82.

Following on the heels of the innovative U-80, this newcomer boasts a bounty of refinements, including a full-load tape transport, twin flying erase heads, two jog/shuttle dials and super-fast search speed. Also the only consumer entry with Dynamic Tracking video heads, which deliver noise-free special effects and high-quality picture search, even at 6x speed.

16

Panasonic Super VHS PV-S4070.

Deluxe from the word go thanks to a formidable platoon of features that includes a jog/shuttle dial, a flying erase head, bar code programming, synchro edit control, automatic tape tracking during playback and a programmable remote.

17

RCA VHS VR685HE. Excellent all-around candidate for demanding videophiles. Among the first to include a built-in head cleaner, in addition to such high-end perks as automatic tape tracking, a flying erase head and a jog/shuttle dial.

18

Sony 8mm EV-S550. Attractive table-model deck that handles tape faster than Sony's deluxe EV-S900 VCR, while offer-



19

Toshiba Super VHS SVF-990. Ultimate special effects-oriented VCR.

Dazzling digital art effects, like mosaic and solarization, complemented by digital circuitry that can color correct bad tapes, reduce image noise,

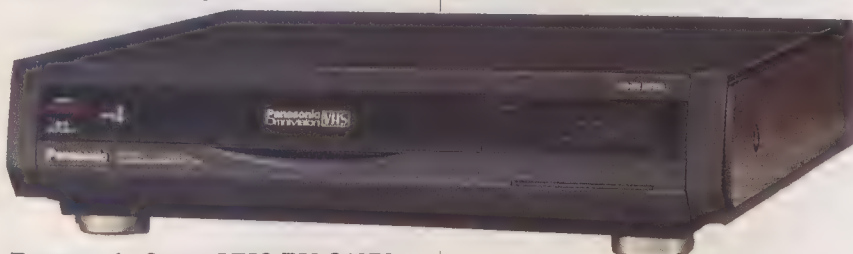
invert positives to negatives and introduce fades. Unique hand-held scanner even enters graphics and text directly into video productions.

TELEVISION SETS

GE Spacemaker TV. A natural for the kitchen, this clever nine-inch color set easily mounts under a cabinet to save

21

precious counter space or slides out of a swiveling bracket for table use. Includes AM/FM radio and programmable memory for setting stations.



JVC AV-3590S Monitor/Receiver.

A 35-inch table model with a powerful data-grade tube capable of a bracing 800 lines of horizontal resolution. Video noise reduction circuits, notch filter and wide-band chassis improve picture quality, while MTS audio plus Dolby and spatial surround processors weave an aura of sonic realism. Menu-driven controls simplify operation.

22

Magnavox RL-8570AK Monitor/Receiver.

Punchy 61-inch rear projector enhanced by Dolby Pro-Logic audio system from JBL. Twenty-watt-per-channel amplifiers for front channels and five-watt-per-channel amps for optional rear speakers deliver unusually full-bodied TV sound.

23

Mitsubishi CS-3521R Monitor/Receiver.

An illuminated remote that can operate all components in your system runs the bright 35-inch picture, aided by such image-enhancing refinements as velocity scan modulation, coma aberration free of deflection and dynamic beam formation. Unique jack panel at the rear flips upward for easy cable access, while full audio package includes five-band equalization and detachable speakers.

24

Mitsubishi VS12001 Monitor. At 120 inches, this monster monitor is the

largest rear-projection set available to consumers. Nevertheless, it's a top performer that uses liquid-cooled, optically coupled lenses to deliver bright, sharp, high-contrast pictures with 750 lines of horizontal resolution.

25

Panasonic PV-M2050 TV/VCR.

Among the best of the breed, combining a 20-inch TV set with a four-head VHS VCR for excellent value. The VCR records and plays all three VHS speeds and has a four-event/31-day timer.

26

ProScan PS35650 TV. Debuting a new brand by RCA, this 35-inch set is remarkable for a no-glare, dust-free picture tube that uses an Invar shadow mask for brighter, distortionless pictures. Digital effects include PIP, freeze frame and zoom, while a three-way speaker system and a surround sound decoder deliver quality sound. The universal remote only increases its utility.

27

Sony KPR-53EX20 Monitor/Receiver.

Liquid-cooled, optically coupled rear-projection tubes charge a 53-inch picture notable for bright, even illumination. Sound Retrieval System by Hughes adds dimensionality to the audio without resorting to rear-channel decoding and extra speakers.

28

Sony KV-32XBR65 Console TV.

Thirty-two inches of direct-viewing pleasure, abetted by a Hughes Sound Retrieval System for a three-dimensional sound space. Three sets of video inputs, advanced onscreen controls, dynamic color circuitry and signal correction circuits that harness artificial intelligence algorithms push the state of the art.

29





Zenith PV885P Projector. So versatile it installs either as a rear-projection set or as a front projector capable of displaying pictures up to ten feet in size. Advanced features include Super Delta-Brite liquid-cooled lenses, onscreen menus, PIP and a World System Teletext decoder.

CAMCORDERES

Canon Hi8 H850. Raises the concept of onboard titling to imaginative heights with innovative plug-in cards that let



31 shooters add professionally created graphics and music segments to videos either in the field or later at home. An innovation sure to be emulated.



Hitachi Compact VHS VM-C1A Twist 'n' Shoot. Rad design delivers a slim package for easy carrying that instantly snaps into a conventionally

32 shaped shooting machine. Amorphous video heads and compact tape transport improve video quality and ensure automatic, glitch-free insert edits, while Accushot system automatically sets both shutter speed and iris for optimal exposures.



JVC Compact VHS GR-AX7. Engineering marvel that, feature for feature, matches smallest 8mm camcorders. Flying erase head, variable speed shutter, digital superimposition, built-in head cleaner, automatic tracking and innovative zoom lens make this a real crowd pleaser.

JVC Super VHS-C GR-S505. Small machine that takes advantage of a new 41-millimeter multihead video drum to minimize size and weight. Packed with professionally oriented features, including several shutter speeds, a 15-step manual iris, stereo sound, fade to one of eight colors and variable speed time-lapse.

Panasonic Compact VHS PV-10 Palmcorder. Well-balanced design with exceptional value in a comfortable, uniquely shaped chassis. Includes very useful full-focus zoom lens, easy-to-use controls, two fast shutter speeds, a fade-to-black control, plus

new nickel cadmium battery designed to charge more easily.

Panasonic VHS PV-610 Switch Hitter. Lefties rejoice. Symmetrically configured controls and a viewfinder that works on either side of a centered grip help this unusually slim camcorder feel equally at home in either hand while maintaining high recording standards.

RCA 8mm Pro850. Small, light contender for TR5 fans that adds fast and accurate infrared autofocus, shutter speeds up to 1/10000-second, time-lapse and self-timer features.

Ricoh Hi8 808H. One of format's most sophisticated entries. More than two dozen shutter speeds help deliver superb picture with AFM stereo sound and crystal clear special effects. Also on board are four automatic exposure modes, a real-time counter and a wireless remote.

Sharp VHS VL-L510U. Its 16x lens—the longest on any fixed-lens camcorder—gives it an absolute edge in zoom power. Unbeatable for wildlife photography, sports and other outdoor pursuits.

Sony 8mm CCD-TR7. High-end successor to breakthrough TR5, adding an 8x zoom lens, AFM stereo sound, an auxiliary run/stop button and an improved 410,000-pixel CCD for superb resolution.



90 FOR THE '90s

LASERDISC PLAYERS

Denon LA-3000 Combination Player. Smoothly brings laserdisc technology into the '90s with built-in **41** time-base corrector, 3x scan and 20 programmable CD tracks.

Philips CDV600 Combination Player. Potent feature package highlighted by 10x scan, bitstream digital audio and digital special effects for CLV discs.

Sony MDP-333 Combination Player. Solid, mid-priced model with better-than-average value, thanks to two **43** shuttle dials, a Clear Scan mode that produces clear searches from CLV's plus a unique "shuffle play" selection mode.



Yamaha CDV-1700 Combination Player. Delivers a crisp 440 lines of horizontal resolution with a praiseworthy **44** signal-to-noise ratio of 48 decibels. Independent transformer coils for the video and audio signals reduce cross-function interference, while a quick-search feature lets users scan CLV discs in five-minute intervals.

SYSTEMS

Bang & Olufsen Video System 5000. For its American video debut, the iconoclastic Danish manufacturer slipped **45** a 26-inch Beovision monitor/receiver and Beovision S-VHS VCR into a motorized pedestal. System is remarkable for sleek styling, advanced, user-friendly Beolink 1000 remote control, and for the way the stand automatically swings into a preferred viewing position.

LucasFilm Home THX Audio System. Movie producer George Lucas deputized technical wiz Tomlin-**46** son Holman to come up with a surround sound system that would let homes deliver the same audio "oomph" as his LucasFilm mixing facility. The outcome is a new kind of



Classy Circuitry: The Video Toaster (above) and Fisher's FVC-880 (below).

technical achievement: a set of first-rate specifications—for frequency response, dynamic range, directionality, intelligibility and more—that a select group of audio manufacturers are using to design their own surround sound components.

LEADING EDGE

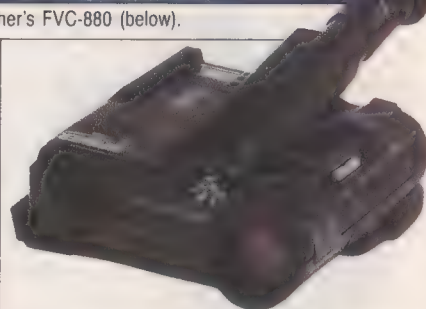
Mitsubishi CP-10U Still Video Printer. Leader of the pack—of a new generation of electronic printers that raise **47** the quality of consumer-grade video snapshots. Also offers a grab bag of instant special effects.

NewTek Video Toaster. Combines Amiga video board with several software packages to give home video makers all the multimedia peripherals and **48** program choices they might need for the price of a hot camcorder. Matched with an Amiga 2500 computer and two top VCRs, the Toaster completes an editing suite that would make even professionals proud.

Panasonic WJ-AVE5 Audio/Video Mixer. First consumer video switcher **49** able to sync two video signals for the same dissolves, wipes and other scene transitions. Crosses one of



Sony Audio Mavica



the last barriers between amateur and professional gear.

Radius TV Macintosh Computer Board. Perhaps the first product to effectively merge television with desktop **50** publishing, it can display three TV broadcasts simultaneously on Apple's Macintosh II, lift pictures from video for use in documents and, most amazingly, transcribe dialogue as it's spoken.

Sony Audio Mavica. A compact still video camera that takes the medium in a **51** new direction by letting shooters caption each photo with ten seconds of audio, recorded on the spot or added later.

INNOVATIONS

Fisher 8mm FVC-880 Camcorder. A bold experiment in design that's one of **52** the first camcorders to use fuzzy logic circuits for camera functions, and the first to package its systems in a binocularlike chassis.

Gemstar VCR Plus. Late-in-the-year breakthrough that promises to make VCR **53** programming easy as crossing the street. Simply enter the code published for each TV program into the VCR Plus and it turns on the VCR



at the right time, selects a channel and starts the recording. No muss, no fuss.

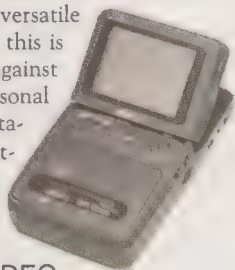
Go-Video GV-2000 VCR-2. This long-anticipated dual-well deck is a breakthrough in no small part because it's **54** aimed squarely at mainstream video users. Twin VHS tape wells let users dub unprotected tapes simply and efficiently, with a single button triggering the action that would otherwise task two VCRs or one VCR and a camcorder.

Hitachi Car Video System. A five-inch color LCD monitor for rear-seat viewing, a tiny VHS cassette player, **55** a powerful amp and a simple remote control deliver a new dimension in mobile entertainment.

PERSONAL VIDEO

JVC HR-P1 Monitor/VCR. A lap-top-sized portable that marries a three-inch color monitor to a stereo VCR, **56** making it a standout among the small number of VHS personal video systems. Stereo headphone jacks and simple controls enhance the appeal.

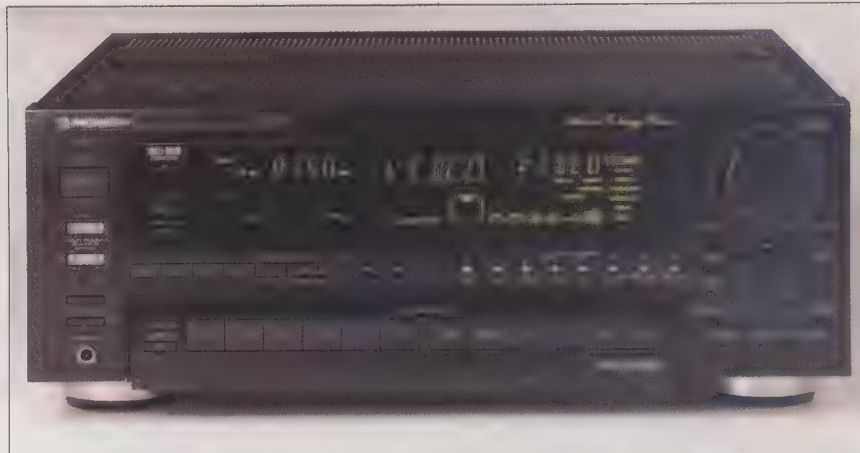
Sony GV-300 Video Walkman. Fitted with a larger screen than the original Video Walkman, as well as stereo sound **57** and a more versatile 8mm VCR, this is still the standard against which to judge personal video systems. Portable, comfortable, attractive and ready to travel.



AUDIO FOR VIDEO

Atlantic Technologies Pattern Surround System. Standout surround from pint-size speakers. The system includes a Dolby Pro-Logic decoder, **58** four seven-inch-high satellite speakers, two tiny center speakers and a subwoofer module with all the amps built in.

Lexicon CP-3 Decoder. More features than there's room to describe. Highlights are two video-oriented surround modes, **59** one for THX and one to enhance ordinary TV sound; a mode that lets music lovers hear the pinpoint



Home Theater Hotshot: Pioneer's VSX-D1S audio/video receiver.

imaging of binaural recordings through speakers, instead of, as usual, headphones; a mode that passes front signals to all speakers; plus Dolby Pro-Logic surround, two remote controls and plenty of on-screen displays.

Onkyo TV-SV90 Pro Surround Sound Receiver. A lot of system in one box. The five-channel amp delivers **60** 100 watts-per-channel to the front and 30 watts each to center and surround channels, with signals assigned by a Dolby Pro-Logic decoder. Also includes preamp-out and amp-in terminals for all channels and 20-station random preset memory.

Philips AV1001 Preamplifier & AV1002 Amplifier. A power-packed pair. The preamp has S-video connectors, **61** a Pro-Logic decoder and six channels of bitstream digital-to-analog conversion, while the matching amp can handle up to six channels sharing 300 watts. A new bitstream pulse density demodulation process produces crisper sound.

Pioneer VSX-D1S Audio/Video Receiver. Packs a video enhancer, multiroom operation and another 10 watts-per-channel of power for all five channels into a very attractive package. **62**

Yamaha DSP-A700 Processor. Sophisticated deck that combines a digital **63** sound-field processor with a seven-channel audio/video amplifier. A

hefty 60 watts-per-channel power the main speakers, while 15 watts go to each of the other five.

Yamaha AVS-7000 Audio/Video Selector. Few components for complex systems offer more options than this selector, which gives users five audio/video and five audio-only inputs, as well as outputs for two VCRs and two audiotape decks. Virtually all the video connections have both composite and S-video versions.

Panasonic PS-700EX. Stellar audio-oriented deck that needs no external amplification. Processes surround sound from **65** a variety of sources, including Dolby and a quartet of built-in amps, making this more than just another satellite receiver and a good choice for home theater systems. Comes with VideoCipher II decoding and UHF remote control.

SATELLITE RECEIVERS

Toshiba TRX-2000. A receiver that integrates unusually easily into a comprehensive home theater system. Beside **66** styling designed to match audio/video components, this is the first satellite receiver with an S-video output. An unusual bright amber display panel

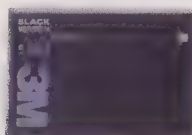


90 FOR THE '90s

graphically shows the dish's position as it moves.

Uniden UST-4800. A flagship deck containing not only a descrambler for TVN pay-per-view movies (along with the **67** mandatory VideoCipher II Plus for other scrambled signals), but an electronic program guide that keeps track of what's on and tunes automatically to selected programs.

Zenith ZS-7000. Among the first to include a VCR timer. But also satisfying for its long menu of other helpful features, including onscreen graphics, **68** a memory store for 200 programs, a terrestrial interference filter and automatic signal peaking.



Top Tapes:
Fuji's double-coated AV Pro and 3M's Black Watch.

ACCESSORIES

Azden AVS-20 Video Switcher. Excellent basic switcher that works equally **69** well for dubbing and monitoring jobs. And at \$140, the price is right.

Cinema Products Steadicam JR. Dynamic shooting platform that expands the horizon for compact camcorders like **70** nothing else we've seen. Addressing the problem of shaky footage, the JR helps a camcorder float like a butterfly and deliver like a pro.

Fuji VHS Tape With Double Coating. Innovative new tape technology deposits two coats of magnetic particles **71** instead of one. The upper layer is optimized for video signal recording, the lower one for audio signals.

Proton UVA-2000 Universal Remote Control. A remembering remote rather than a learning remote, as it **72** already comes with the codes for



Menage a Video: Laura San Giacomo, one of sex, lies, and videotape's two leading ladies.

most TV sets, VCRs, cable boxes, laser-disc players and a variety of other components. Programming any device is as simple as calling up its three-digit code from the included book.

Sony RM-K1T Mini Remote. Electronic convenience at its best. Nine buttons on this slim, half-ounce remote **73** operate all the main functions of any of Sony's remote-controllable TV sets.

Sony V (Vivax) VHS Tape. Sony uses its new Vivax formula to pack more ultra-fine, needle-shaped magnetic particles onto the tape than previously, **74** in a stacking pattern it calls "V orientation." Result: better than average video.

3M Black Watch Tape. A formulation for Super VHS, VHS, 8mm and **75** audio tape that uses the world's smallest cobalt modified magnetic particles. Near professional recording



Videonics Video Equalizer

quality is the goal.

Videonics Video Equalizer. Combines an image enhancer and a three-channel audio mixer with a video processor that controls contrast, **76** brightness, color, tint, paintbrush effects and a colorizer. Split screen feature permits comparisons between corrected and original images. Simple and very easy to use.

Visionary Products In the Picture. Finally, something to get shooters into their shots. This inventive tracking device **77** mounts between a camcorder and a tripod, turns the camcorder toward anyone wearing a small wireless transmitter—and follows the subject as it moves.

PRE-RECORDED TAPES

Sex, lies, and videotape (RCA/Columbia). Steven Soderburgh's stunning debut film deserves special recognition on **78** videocassette not only because its dramatic subtleties are revealed slowly on repeated viewings, but because it would never have been made without the existence of the video medium. Video distributor RCA/Columbia financed production of the film with an eye toward its eventual release on tape, and wound up with the Cannes Film Festival's 1989 Palme d'Or prize winner.

Drugstore Cowboy (LIVE). This vivid black comedy from director Gus

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For additional information circle No. 19 on Reader Service card.

Van Sant addresses the drug culture with **79** unprecedented honesty, and the results are no less than spellbinding. Rich visuals and off-the-cuff humor add up to a classic cult film that will continue to find new audiences on video. And as outlaw druggie Bob Hughes, Matt Dillon finally proves he can hold his own on the big (or little) screen with just about anyone.

The Little Mermaid (Disney). Just when it seemed Disney's glory days were

long gone, along comes this imaginative, **80** irresistible feast of animation and song. Its catchy music easily (and deservedly) won two Oscars, while its detailed artwork and distinctive characters harken back to the very best of the studio's work. In fact, it clearly surpasses Disney's classic 1953 *Peter Pan*, also released on cassette for the first time last year.

Crimes and Misdemeanors (Orion). The darkest of all Woody Allen's

films is also one of the director's best.

81 Alan Alda is perfect—and completely unbearable—as Allen's TV schlockmeister brother-in-law, and Martin Landau, as the murderous ophthalmologist, turns in the performance for which he will one day be remembered. But Allen's troubled vision of humanity still carries the film—into the void and barely, just barely, back out again.

House Party (RCA/Columbia). Another smashing debut, this one from director Reginald Hudlin. A modest, **82** charming and good-natured movie that manages to speak to its targeted teen audience without speaking down to it. But its appeal is far from limited to kids—real-life rap duo Kid 'n Play provide sparks even grown-ups can see.

Field of Dreams (MCA/Universal). A sentimental fantasy with its heart in the right place, *Field of Dreams* effortlessly **83** wins over audiences. The key is writer/director Phil Alden Robinson's remarkably light touch, which allows viewers to warm to his flights of fancy at their own pace. He's fashioned a film that's sweet without being sugary.

Let's Get Lost (BMG). Artist and fashion photographer Bruce Weber pieced together this haunting black & white **84** documentary on jazz great Chet Baker using TV appearances, movie clips and original interviews. The result is a seamless, visually arresting film. As a meditation on the nature of god-given talent—and in Baker's case, how this talent seems to go hand-in-hand with fatal character flaws—*Let's Get Lost* is unsurpassed.

Great Sports Moments of the '80s (CBS/Fox). The beginning of a new decade always provides a perfect **85** opportunity to look back, and this action-packed collection covers all the bases. From the U.S. Olympic hockey team's 1980 defeat of the Soviet Union to Kirk Gibson's legendary 1988 World Series home run and beyond, the emotions run high, all of which makes for truly captivating viewing.

The Civil War (Time-Life Video). Eloquent, sobering corrective about an era many of us know largely through the **86** romantic myth-mongering of *Gone With the Wind*. Long, yet never dull, elegiac without appearing maudlin, *The Civil War* movingly chronicles a great drama with the simplest of techniques, weaving a spell that once begun never lets go.

LASERDISCS

Blue Velvet (Warner). Funnier than *Twin Peaks* and more riveting than *Wild*
continued on page 58

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BY BRENT BUTTERWORTH,
DAVID RANADA AND STAN PINKWAS

SUBCOMPACT SHOOTOUT



We ride herd on a gang of mini camcorders to separate the top guns from the pop guns.



Palm-Size Posse:

On this page, clockwise from top left: RCA Pro850, JVC GR-AX7, Panasonic PV-10 and Sony TR7. Opposite page: Ricoh R-66 (top) and Chinon SC-96 (below).



Camcorders have been around for half a decade, but not until last year did one capture the hearts of the public. Friendly as a Volkswagen Beetle, the palm-size Sony CCD-TR5 literally thrust video into the hands of average citizens, quickly becoming the most popular camcorder on the market. Casual shooters loved the TR5 because it was easy to use and pack. Video buffs loved it for its surprisingly good performance.

It may seem strange to describe a year-old camcorder in the past tense, but the TR5 is already history, discontinued by Sony last summer, even though some units may still be in stores. However, the subcompact camcorder field stirred to life by the TR5 is bursting with new models, all hoping to capitalize on the growing interest in tiny shooting machines. In coming months, anyone shopping for a subcompact will be able to choose from at least 18 brands and a dozen basic designs.

With so many alternatives, we decided it was time to pit the top guns of the palm-sized posse against each other in a subcompact shootout. And to test these machines in a manner that addresses their unique versatility.

Rather than rehash arguments over choice of format, or measure technical recording parameters best left to our "Videotests" department, we set our sights on the qualities that manufacturers say make these camcorders good all-purpose, fully automatic cameras, especially their ability to focus, zoom, shoot close-ups and respond to light.

We were especially interested in testing the autofocus systems, which have become a hot topic. Some TR5 owners have complained that the machine's through-the-lens (TTL) autofocus system tends to "hunt" for subjects, meaning it sometimes moves back and forth several times instead of quickly settling down. Sony set out to improve its autofocus in the new TR line, while other manufacturers are trying systems based on infrared beams or fuzzy logic circuits, a type of artificial intelligence that claims

to mimic human thinking.

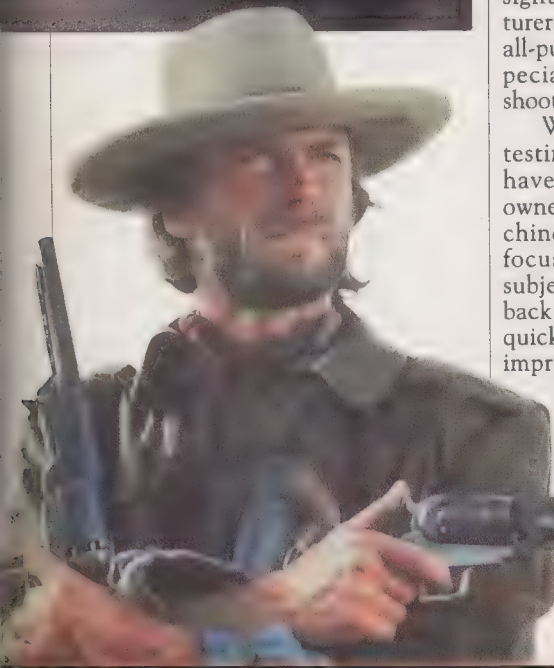
We examined as well each camcorder's ease of use, a factor of particular importance given that subcompacts cram all their controls into a few square inches of space. But also important because our tests were deliberately subjective. We wanted to evaluate the camcorders as thoughtful users might. To do so, it was critical for each panelist to shoot some footage using each camcorder under similar conditions. The point was to learn how the camcorders actually perform, and how most users are likely to react to each one's particular blend of features.

In fact, our shootout revealed that, to a surprising degree, all the tiny camcorders tested possess distinct personalities and vary in their performance as cameras in a remarkable number of ways, few of which are immediately apparent. Moreover, they demonstrated enough strengths and weaknesses so that no one model aced the shootout. Different models—Chinon's SC-96 and Sony's CCD-TR7—came out on top in each of two separate testing rounds, while a third camcorder, JVC's GR-AX7, earned the strongest overall average score.

We started by selecting half a dozen subcompacts we judged representative (in terms of format, features and price) of the broader population: Chinon's 8mm SC-96, JVC's Compact VHS GR-AX7, Panasonic's VHS-C PV-10 Palm-corder, RCA's 8mm Pro850, Ricoh's 8mm R-66 and Sony's 8mm CCD-TR7.

Of the group, four are 8mm models and two use VHS-C; five use TTL autofocus systems, while the RCA uses infrared. Their suggested prices range from \$999 for the Panasonic and JVC models to \$1,595 for the Chinon. Their places within the model lines of each company also vary. At \$1,400, the TR7 is Sony's costliest TR model, while the Pro850, at \$1,299, is RCA's basic 8mm model. And the R-66, at \$1,100, is Ricoh's equivalent of Sony's TR4, the least costly of Sony's TR series.

Finally, we also tested two not quite subcompact camcorders, Canon's E06 and Fisher's FVC-880.



SHOOTOUT

Both these 8mm camcorders boast innovative fuzzy logic autofocusing circuits, and we were curious to see how they stacked up to more conventional systems (see "Fuzzy Logic Face-Off").

READY, AIM, FIRE

Before getting to the details of each camcorder's performance and how to interpret them, it's important to understand how the tests were conducted, both because they offer insights into the results and because most are easily du-

plicated at home or in electronics stores during your own shopping expeditions.

We conducted the shootout in two parts: a set of eight eyes-on tests, for which we viewed specially prepared tapes, and a set of nine hands-on tests (see chart for results). The eyes-on tests were designed to simulate the difficult conditions autofocus systems commonly confront, yet be simple enough for a consumer to duplicate at an electronics store. The hands-on round of tests gave us an opportunity to make further judg-

ments about focus and comfort features from a second perspective. Throughout both sets of tests, the camcorders should have focused smoothly, quickly and accurately on intended subjects.

A panel of *Video Magazine* editors judged the results. They were editor-in-chief Art Levis, managing editor Stan Pinkwas, technical editor Lancelot Braithwaite, senior editor Kenneth Korman, associate editor Brent Butterworth, assistant editor Brian Clark and contributing editor Bob Barlow. Con-

Fuzzy Logic Face-Off

We confined our subcompact shootout to camcorders similar in size and shape to Sony's TR5, the original subcompact. Two other small camcorders, Canon's E06 and Fisher's FVC-880, don't quite fit the mold, but deserve attention because they're groundbreakers of another kind. They're among the first camcorders to possess fuzzy logic autofocus systems. To see how fuzzy logic holds up against conventional autofocus, we ran both of these 8mm machines through the same tests we used to evaluate the subcompacts. Despite the two camcorders' similarities, their performances were surprisingly dissimilar.

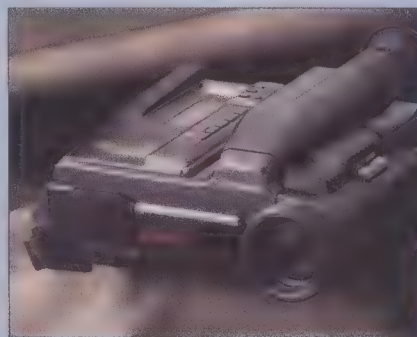
Canon's E06 is larger than the subcompacts because of its protruding camera section and the twisting grip. However, the panelists generally liked its design. Most found it especially easy to grip with two hands. In the first round of tests, its rankings put it in the middle of the subcompact pack. Its focus seems to move in increments, checking each setting, then moving on to try the next. We assume this is fuzzy logic at work. None of the testers considered it either an advantage or a problem.

In our hands-on tests, this behavior was seldom noticeable. The testers found its powered focus buttons, mounted under the lens, unwieldy. It has no backlight control, and its auto iris didn't compensate for backlighting, so panelists could not get subjects' features to show up in the backlight test.

The rotating grip turned out to be its big strength,



Fuzzy But Fast:
The fuzzy logic autofocus of Canon's E06 performed well against both TTL and infrared systems.



Slow on the Draw:
The Fisher FVC-880's fuzzy logic autofocus tended to hunt instead of settling on a subject.

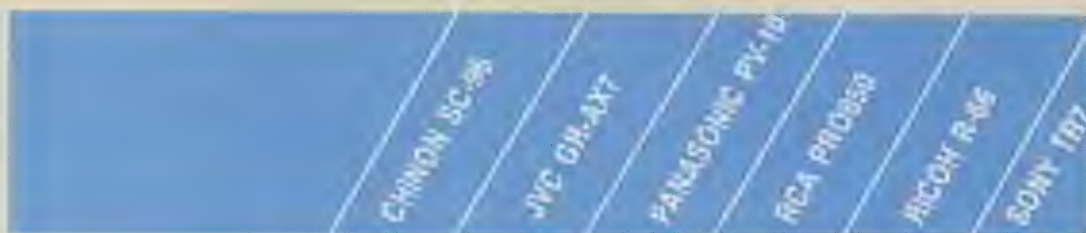
and the powered focus its only real weakness. Many testers found its consistency appealing. Our tests did not uncover any real advantage to the Canon's fuzzy logic, but it kept up with most of the other camcorders.

Several panelists found the Fisher FVC-880's unique binocularlike design ideal for two-handed use, although it forced them into a tiring arm position. (None liked it for one-handed use, but it's not designed for this.) Its controls gave many panelists trouble, partly because buttons are not positioned where expected. Its manual focus ring and macro focus worked smoothly. The manual iris, unique for a camcorder this small, compensated easily for backlit conditions, although most testers found its tiny knob hard to grip.

The Fisher and the Canon use the same autofocus system, yet the fuzzy logic circuitry did not perform as well as in the Fisher. The FVC-880 ran into problems in our first round of tests, where it worked great for off-center shots, but not very well otherwise. In the test that involved shooting at an outdoor brick wall through a screen, it sometimes focused on the screen instead of the wall behind it. The focus proved unstable throughout both these and the later hands-on tests. Often, it hunted continuously without ever settling on a subject. The panelists agree that its design is interesting, but that its autofocus is problematic. And all were amazed to see that two focusing systems, theoretically alike, could behave so differently.

—BB

Shootout Score Card



EYES-ON TESTS

NEAR/INFINITY	5	4.5	4.5	3.4	4.8	4.6
HIGH CONTRAST	5	4.7	5	4.9	4.8	4.5
LOW CONTRAST	4.8	4.7	4.4	4.7	1.4	4.3
STABILITY	4.5	4.7	4.6	4.4	1	1.8
ZOOM STABILITY	4.1	4.4	3.9	3.9	2	3.2
THROUGH WINDOW	3.7	4.5	3.3	1.3	1.3	2.5
MOVING TARGET	3.2	2.8	3.3	5	2.6	2
DISTORTION	4.5	4.5	4.8	3	3.8	3.3
AVERAGE	4.4	4.4	4.2	3.8	2.7	3.3

HANDS-ON TESTS

INDOOR FOCUS	1.7	5	3.6	4	2.3	3.4
OUTDOOR FOCUS	3	4.6	4.3	3	2.4	3.4
MANUAL FOCUS	2.7	3	3	4	3.6	4.4
MACRO FOCUS	3.7	4.7	4	3.9	3.9	3.9
IRIS/BLC	2	3	3.1	3.1	3.9	3.7
ONE-HAND BALANCE	3.6	3	3.7	3.4	3.4	3.6
TWO-HAND BALANCE	3.7	3.4	4	3.7	3.9	3.6
CONTROL COMFORT/RIGHT	3.3	2.9	4	4.3	4.4	4.6
CONTROL COMFORT/LEFT	2.6	2	2.6	3.4	3.9	4.1
AVERAGE	2.9	3.5	3.6	3.7	3.5	3.9

tributing editor David Ranada designed and administered the tests.

Panelists rated each camcorder for each of the 17 tests in both rounds using a five-point scale ranging from one (for poor) to five (for excellent). Each test score displayed in the chart represents in each case the average of all seven panelists' ratings.

The eyes-on tests were set up to run blind, so that the panelists would not know which models they were evaluating as the round progressed. To achieve this, a separate videotape, identified only by letter, was shot using each camcorder. Each tape vividly demonstrated the performance of that camcorder through each of the eight eyes-on tests.

The first test, Near/Infinity, targeted basic focusing capability. Each camcorder was pointed at a standard optometrist's eye chart, four feet from the lens, then panned through an adjacent window to settle on an exterior brick wall 60 feet away—essentially in-

finitly to a camcorder. The window had a screen, which the camcorders should have ignored.

For the High- and Low-Contrast tests, the eye chart was held five feet in front of the lens, then withdrawn, exposing a single, screen-filling X-shape ten feet away. The X was made of black masking tape on a white polystyrene card. For the Low-Contrast portion, the card was painted medium gray and the tape a slightly darker gray. These tests were aimed chiefly at TTL systems, which make focusing decisions based on image contrast.

In the Stability test, each camcorder "stared" at the low-contrast X, placed ten feet away, for ten seconds to check its ability to maintain focus under low contrast conditions. Then each camcorder was panned slightly to the side, to evaluate the effect of moving the subject off center. For the fifth test, Zoom Stability, each camcorder was zoomed into and away from the low-contrast X to see

how well each could maintain focus during a zoom.

The Through Window test simulated a shooting condition that tends to challenge infrared autofocus systems. Each camcorder was pointed at a target positioned behind a clear, though not fully transparent, sheet of acetate, which resembled a slightly dirty window. For the Moving Target test, a medium-contrast X was shifted back and forth several feet in front of each lens to see how well the camcorders could keep moving subjects in focus.

In the Distortion test, the last in this round, each camcorder was aimed at a sheet of inch-square grid boxes to check the lenses for the presence of pincushion or barrel distortion.

Except for the first test, in which natural light illuminated the exterior wall, the tests were conducted using a level of artificial illumination high enough to suppress video noise levels, but low enough to fully open the auto

SHOOTOUT

irises of each camcorder, thus slightly increasing the challenge for TTL focusing systems.

PICKS OF THE PANEL

After we averaged the ratings earned by each camcorder, Chinon's SC-96 emerged as the favorite. Panelists found it to be steady, deliberate, accurate and consistent. And unlike the other TTL units, the Chinon had little difficulty handling low-contrast and off-center subjects.

JVC's GR-AX7 shares the Chinon's high 4.4 average score and compares well with it for accuracy and stability. However, when it was panned to the side during the Stability test, it zoomed out to a full wide-angle shot all by itself when it couldn't find an image with a high enough contrast level in its focus-sensing area. While typical users may never encounter this situation since this aspect of our test presented an unusual challenge, it is difficult to predict exactly when such apparently arbitrary zooms might occur.

Scoring a smidge below the Chinon and JVC units, Panasonic's PV-10 also displays many of their positive traits, which is not entirely surprising since both it and the Chinon rely on Matsushita-built systems. The PV-10's focus has a distinct personality. It pauses before moving quickly and directly to new focal settings. Sometimes it backs out slightly before focusing. The panel found it slower than the Chinon, but deliberate and accurate.

The RCA Pro850's performance was strong but mixed. In the Near/Infinity test, it sometimes focused partly between the screen and the exterior wall. Apparently, even at 20 feet, the window screen returned enough infrared energy to confuse the autofocus. The acetate in the Window test also confused the Pro850. On the other hand, it scored very well in the low-contrast tests. After seeing these tests confound TTL focusing systems, it was a pleasant surprise to encounter rock-steady accuracy.

The panelists came up with similar ratings and comments for the Ricoh R-66 and the Sony TR7. Both breezed through the Near/Infinity test and both handled high-contrast subjects with ease. But neither focused well on low-

contrast subjects, tending to hunt or pulse (move rapidly back and forth) instead of sticking with their focus settings, especially for off-center subjects. The TR7 performed passably, but the autofocus performance of the R-66 was weak in comparison. In this case, it's especially important to recall that the R-66 is Ricoh's version of Sony's TR4, a

less costly alternative to the TR7.

ROUND TWO

Our hands-on tests were designed to duplicate situations typically encountered during shoots. Using the same scale as in the eyes-on tests, panelists evaluated each camcorder based on images seen in the viewfinder augmented



No More Shake, Rattle And Roll

With camcorders growing ever smaller, keeping them steady remains a problem. Panasonic's Electronic Image Stabilization (EIS) system is designed to remove the jitters from a shutterbug's footage. By differentiating between subjects and backgrounds, the system is able to constantly scan and compare images and then make adjustments to steady the image created by the lens and sensor.

EIS is available on Panasonic's full-size PV-660 and Compact VHS PV-40 camcorders as well as on similar models from other companies, such as General Electric's CG697 VHS-C model, which calls the feature a "digital picture stabilizer."

We ran the CG697 through a variety of motion-oriented tests, which included tracking a moving object and walking with the camcorder while staying focused on one subject, both with and without the stabilizer activated. On viewing the results, the testing panel found that images with the stabilizer activated were visibly steadier in terms of both vertical and horizontal movements. The price for the steadiness is a slight degradation in picture sharpness. Our panelists feel the system works well enough to make it worth the extra cost. Those specifically concerned with picture quality should keep in mind that the system can be deactivated at the touch of a button.

—Brian Clark

Shake Stopper:
The GE CG697 VHS-C camcorder includes a digital electronic image stabilizer, which helps shooters keep pictures steady.

by later viewing of the tapes each panelist shot with each machine.

We started with an Indoor Focus test in our conference room, using as subjects black camcorder boxes, one five feet from the lens and one 15 feet away. The light reaching the boxes measured 30 lux, a level typically encountered at a birthday party in a room lit only by the candles on a cake. Panelists framed the nearest box in each viewfinder, then panned back and forth between the boxes. The camcorders should have adjusted their focus settings quickly and smoothly, without hunting or overshooting, so that the type on the boxes could easily be read.

We moved to the terrace outside our 20th-floor offices on Manhattan's West Side for the remaining tests, which took place in clear midday light. The Outdoor Focus test simulated sporting events at which subjects move in and out of the picture frame. Each panelist started by zooming in on a distant building, then called for a subject to jump into the picture at a distance of six feet. Each camcorder should have been able to handle the change smoothly, quickly and accurately.

Recently, manufacturers have begun to replace the traditional manual focus ring with powered focus buttons. Our Manual Focus test was aimed chiefly at this type of system. Starting with each camcorder's focus set at infinity, each panelist attempted to focus manually on a monthly calendar page, the thin grid lines of which demand sharp focus. The next test, Macro Focus, targeted the automatic macro functions of many new camcorders. Panelists shot point-blank at a business card to which a small photograph was affixed. Camcorders able to focus to the face of the lens and shift into macro with minimal effort received the highest marks.

The Iris/BLC test gave us insight into the subcompacts' ability to cope with backlit subjects, such as might be encountered on a beach. Each panelist tracked a subject who moved between the panelist and the bright midday sun, the light from which tends to overwhelm facial features. If a camcorder had a backlight compensator, it was activated and its effectiveness taken into account. A camcorder should be able to



Screen Slip-Up: In the Near/Infinity test, most camcorders focused on the exterior wall (left), but a couple of the subcompacts became confused and focused on the window screen (right) instead.



The Shadow Knows: Subcompacts with backlight compensators made subjects' features visible in our iris/BLC test (left), but most lacking BLCs blackened subjects' features (right).



Maxi Macro: The best macro focus mechanisms focused to the face of the lens, revealing an otherwise invisible defect in the photo (left), but all delivered usable macro focus (right).

move smoothly through extreme lighting shifts with little or no discernible iris operation, and backlight controls should make a subject's facial features visible in all normal daylight conditions.

For the One-Hand Balance test, each panelist held a full-telephoto shot on a distant building for ten seconds, then walked slowly forward 15 paces. Panelists then moved to the edge of the terrace and attempted to track moving cars. Next, they repeated the procedure holding each camcorder with two hands. Camcorders received high scores if their design made it easier to achieve steady

shots, and if they felt comfortable during the tests.

The Right and Left Comfort evaluations let panelists look at control layouts and overall ease of use. The panelists shot with each camcorder at their leisure, checking out the controls for access and operation as each saw fit. They graded each machine first on basic controls, run/stop and zoom, then rated such left-hand controls as autofocus and BLC. On top-scoring machines, most or all controls were easy to find without looking, and easy to use once found.

continued on page 51

BY TY HARRINGTON

Video + Film

TWIN PEEKS

Looking for a smart new camcorder helper? Try a 35mm SLR.

The canoe gave me the jitters. Even though it had sides and a seating area, it was really only four long logs lashed together with palm-fiber rope. Did I really want to risk boarding this fragile craft with a camcorder? I didn't have time to think about it. A fireball sun was swiftly sinking into the Arabian Sea, setting temples aglow along the Malibar coast of southern India. The sight was too beautiful to leave unrecorded.

Camcorder hoisted high to avoid the spray, silently praying we wouldn't capsize, I stepped aboard. Off we went. As the sepia sail of an Arab dhow tacked into the sun, I started to tape. But within minutes I stopped. Low, choppy waves were bouncing the canoe like a rodeo bull. It was impossible to shoot watchable footage.

Cursing under my breath, I switched off the camcorder. Only then did I become aware of a camera shutter clicking like mad behind me. The Indian who had been paddling the canoe was grabbing snapshots with a rusty 35mm camera.

"Can I take a few shots with your camera?" I asked.

The oarsman consented, and the photos I took in the next moments turned out crisp and clear. Back home, I added them to my video of India, saving



Tomb With a View: Officials in charge of India's Taj Mahal forbid camcorder shooting but permit 35mm film cameras.

the day and an unforgettable sunset.

Small camcorders have revolutionized the documentation of distant places and peoples. And, while they haven't made 35mm cameras obsolete, they do make people question the value of lugging a film camera along on trips that will also be videotaped. Why bother with snapshots, goes the argument, when a lightweight camcorder can deliver motion and sound as well.

But camcorders can't do everything—and my travels have taught me that 35mm cameras make terrific, often unsung, camcorder accessories. Their uses are many and the bother is small. Travel is at least partly about dealing with the unexpected, and there are

plenty of occasions—like horseback rides, rainstorms or travel in high-crime areas—when I prefer an automatic, pocket-size 35mm camera to a camcorder. As much as possible I use high-resolution slide film, rated 100 ASA or less. This makes it easier to insert prints as high-quality still shots into my video footage.

I can even add motion to still photographs by projecting the best shots on a white wall and using a camcorder to pan and zoom to different parts of the picture, borrowing the techniques documentary directors apply to historical paintings.

Carrying a 35mm camera also lets me shoot subjects I had always wanted

*Ty Harrington is a former staff member of The National Geographic. His most recent book is *Maine* (1989, Children's Press).*



to include in tapes, but which were impossible without such awkward video extras as a heavyweight tripod and strong lights. For example, with a handheld camcorder, it's nearly impossible to capture sharp, readable, rock-steady footage of the written word: colorful graffiti, historical signs, enticing restaurant menus. But a 35mm camera with a zoom lens and a small flash does the job handily. It's even helped me add macro shots, like photos of the visa stamps in my passport and exotic foreign postage stamps, which are useful as colorful destination markers.

When the light is too low to video, even the most basic pop-up flashes on 35mm cameras make possible daylight-

sharp pictures. Once, using a flash with a short throw of about 14 feet, I was able to record my own on-the-road drama: I had run out of gas traveling in the jungles of Zimbabwe—in the middle of a pitch-black night with a rogue elephant hovering nearby. The scene would have been lost with a camcorder, although I was able to use the camcorder's microphone to record some of the dialogue between myself and my driver.

POCKET PALS

As my 35mm camera has become a more essential video accessory, I have

experimented with different types of equipment.

I started with the Ricoh Shotmaster Zoom, a small point-and-shoot autofocus model with a built-in zoom lens. It fits neatly into a belt case. Then, while continuing to carry the tiny Shotmaster, I added a compact single-lens reflex Canon EOS 630, which focuses automatically in a third of a second. It has interchangeable lenses and fully adjustable aperture and shutter speed settings.

The one drawback of Canon EOS cameras is that they tend to be a bit fragile for rigorous travel. For rough trips, I have found Minolta's Maxxum 7000 series the best workhorse. Minolta's autofocus isn't as responsive, but

TWIN PEEKS

it's sure-footed and durable.

After adding the Canon SLR, I found myself increasingly tempted to shoot just about every situation with both a camcorder and a 35mm. This method made even more sense when I realized that by using extra-wide-angle lenses and the 35mm's ability to control light, I could take photos that could be so smoothly integrated into my video footage that they would enhance the color and drama of almost any scene.

The wide selection of special lenses available for the 35mm cameras allows me to create images of great intensity. A 17mm wide-angle lens adds unusual excitement to a Scottish castle, and a compressed telephoto shot yields a high-resolution insight into life on the main street of an Indonesian village.

In Monument Valley, Arizona, I videotaped a Big Sky Country sunset against the gigantic rock monoliths, then faded to an insert edit, from a 35mm slide, of the silhouette of an eagle astride a cactus. I then faded into ■ 35mm three-second time exposure of the same valley awash in moonlight. With the camcorder, shooting the eagle in the moment available before the bird flew away would have been difficult; the full-moon time exposure would have been impossible.

On the same trip I discovered another 35mm advantage. On many Native American reservations a permit to shoot still pictures costs a dollar or two, while ■ camcorder permit costs ten times as much. And in many places overseas, such as most of India's monuments (including the Taj Mahal), the authorities strictly forbid camcorders, while giving free rein to still cameras.

Indeed, it was at the Taj that I stumbled across ■ way to add a new dimension to my travel videos—myself. I was standing in awe of this magnificent mausoleum when a friendly Indian offered to take my photo in front of the palace. It turned out to be a classic shot. Audiences want to know about the interaction between cameraman and subjects—that's why first-person documentaries with the journalist appearing on camera have become more popular.

Since most 35mm cameras have auto exposure modes, any willing bystander can take good pictures of you while you roll some video footage. The



Magic Hours: SLRs let you edit into a tape artfully composed photos like this trio of sunsets showing a log canoe in the Arabian Sea (top), a rare eagle on a high perch and a sun-washed Monument Valley.



shot of you, melded into the video footage you shot at the same time, makes audiences feel they are there right at your side.

DOUBLE COVERAGE

So friendly are tape and film, that one's potential to embellish the other is limited only by imagination and technical proficiency. Even if you've used both camera and camcorder extensively before leaving home, everyone has to develop his or her own best system for balancing coverage in the field. My system begins with the two units hanging on elbow-length shoulder straps, the camcorder from my right shoulder and the 35mm from my left. This way, I can quickly lift either unit into shooting position, then drop it down and grab the other.

To increase handling dexterity and provide steadier footage I add a pistol grip and some sort of shoulder brace or rest to most camcorders. Whenever possible I carry a monopod for use with both

formats. In fact, the monopod became a mandatory item for me after it served as a defense against two dogs one night in Sulawesi, Indonesia.

The choice of camcorder can also influence the compatibility of an accompanying 35mm camera. For example, I have found great strengths in 8mm units by Canon and Sony. The Hi8 Canon H660 functions exceptionally well as ■ playback and editing deck. My palm-size 8mm Ricoh R-680 fits into a small camera bag right alongside a 35mm. The Ricoh comes with an adapter that helps the camcorder shoot slides and titles.

The Sony EVC-X7, a unique model with manual iris and shutter speed control and interchangeable lenses in the small chassis of the Handycam, has one great compatibility advantage: 35mm film lenses can also be used as lenses for the Sony unit.

It's often impossible to predict when one should videotape and when to shoot film, because each situation is unique. And surprises are hard to anticipate.

Action usually unfolds at its own pace and all you can do is try to capture choice moments. I tend to use both a camera and a camcorder almost simultaneously, 15 seconds of video, then five frames on the 35mm, then another 20 seconds of video.

Because the 35mm freezes the action in a tiny fraction of a moment, a still shot should be the sort of picture that says 1,000 words. And the pictures should include a selection of shots. Try starting with wide shot, moving to a medium shot, then taking several close-ups. Be sure to get plenty of close-ups, because they allow for greater flexibility during video editing. Sometimes I give a slide show first, then add to my video those slides the audiences seemed to like most.

In a month in India I shot six hours of video and 30 rolls of film. I returned from Indonesia with about the same. In both cases, I doubled my coverage and brought back much more of the beauty and interest of these places by combining still photos and video. I'm not sure when I will find time to edit everything, but I returned convinced that a 35mm camera is the most useful accessory a videographer can carry. ■

SHOOTOUT

continued from page 47

The hands-on tests gave us strikingly different results, uncovering strengths and weaknesses unnoticed in the first tests. Most of the camcorders performed acceptably in all situations. In fact, the lowest overall rating is less than one point below the highest rating. But the varying orders of finish in each round dramatically illustrate a number of differences among the camcorders.

For example, in the eyes-on round, the Chinon and the JVC units earned the highest ratings, followed by those from Panasonic, RCA, Sony and Ricoh. However, Sony's TR7 vaulted to the lead in the hands-on trials, followed by the RCA, Panasonic, JVC, Ricoh and Chinon, which shifted dramatically from first to last. Finally, a simple averaging of the two sets of scores pressed the JVC into first, followed closely by the units from Panasonic and RCA, and only slightly less so by those from Chinon, Sony and Ricoh.

Sony's TR7 demonstrated good focus and excellent ergonomics. Its auto-

focusing proved a bit slower than some, but smooth, accurate and predictable. The panel found its iris and BLC among the most effective. Its manual macro focus was not as easy to use as auto macro, but presented little problem. Note that the TR7 is Sony's costliest subcompact, while most of the other camcorders are basic, less expensive models.

Following closely was the RCA Pro850, which focused blazingly fast in low light. Outdoors, its focus occasionally became confused—some panelists gave it fives, others twos. To a few, it didn't seem to focus as clearly as the Sony. Panelists admired its design, except for the small BLC and fade buttons, which must be held down. The BLC is very effective, though, and macro and manual focus modes are simple to use.

Few faults were found with Panasonic's PV-10. The focus exhibited the same unusual personality uncovered in the eyes-on tests, but few considered this a serious demerit. Its BLC worked, but not quite as well as on the Sony and the RCA. Most panelists liked its balance and feel, especially those with large hands, and its auto macro was a hit. The tiny left-side buttons and powered focus

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ELITE
BY PIONEER

Pioneer Elite Highlights "Street of Dreams" Display

COMBINING INTERIOR ELEGANCE WITH ELECTRONIC EXCELLENCE



The Pioneer Elite Pro-72 45-inch rear projection television is the centerpiece of this Eric Ciampa, Villanova Development Partners family room construction.

When Louis Sall of Sacramento, California's Paradyme Audio/Video was called upon to create several media room designs for Street of Dreams, Inc., he turned to Pioneer Elite audio/video components for the right combination of aesthetic elegance and advanced electronics.

Created to complement a display of new Street of Dreams custom home constructions in nearby Folsom, California, these media rooms make use of the finest in rear-projection television technology, high resolution LaserDisc imagery and digital surround sound. With their rosewood side panels and hand-rubbed finish, these a/v components contribute as much to the overall interior design as they do to the home theater experience.



Chih/Renown Enterprises construction
experience of Dolby Pro-Logic surround sound
P-91D processor.

HOME THEATER BY PIONEER ELITE

The secret to every effective media room installation is in the details. And Paradyme Audio/Video has made full use of the urushi-rubbed faceplates of Pioneer's Elite reference component line to offer a rare and elegant texture to an otherwise high tech audio/video design.

This no-compromise media room offers a glimpse of how Pioneer's state-of-the-art components combine for the ultimate in home theater entertainment. "Pioneer Elite provides a/v installers with a super-attractive component look that otherwise maintains the highest levels of performance and system integration," says Paradyme's Louis Sall.

This media room exemplifies what Sall means and what a Pioneer Elite system can provide.

Built around the Pioneer Pro-72 rear projection television, featuring 460 foot-lamberts of brightness and a 140 degree horizontal viewing angle, this home theater system delivers LaserDisc video courtesy of the CLD-92 combi-player, which plays both sides of the LaserDisc continuously, while it accommodates all sizes and formats of optical audio and video media.

For added audio flexibility, Paradyme has also integrated the Pioneer Elite PD-M92 CD changer, which features the company's advanced, long-play six-disc magazine operation. Audio cassette playback is provided by the CT-91 three-head deck, featuring Dolby HX-Pro circuitry for extended dynamic range. And AM/FM radio is delivered by the F-91 digital tuner with 24 FM/AM presets and quartz-PLL synthesizer tuning.

This two zone, multiroom system is powered by two M-91 200 watt-per-channel amplifiers for the media room, and one A-91D 120 watt-per-channel amplifier for the rest of the house. It is controlled and integrated for ease of operation by the Pioneer Elite C-91 pre-amplifier, which offers five audio inputs, three video terminals for inputs and outputs, and two video terminals for inputs only. All component functions, including volume, are operated by a single smart remote control.

This Pioneer Elite media system is actually housed in a relatively small (15 x 14 foot) room interior. However, it expands sonically – courtesy of Pioneer's SP-91D digital signal processor that can change the soundscape to stadium proportions with a flick of a switch. Incorporating a Dolby Pro-Logic system, this digital signal processor also recreates six pre-programmed sound fields and eight different surround modes, while it offers users 16 individually-programmable settings.

The overall audio/video impression is every bit as high tech as it is high in style. As Louis Sall relates, "For many Street of Dreams visitors it was their first exposure to the impact and realism of a fine media room system. They also realized how such a system could complement the most exquisite home interior design."



The media room in this Jackson offers the full audio/video experience courtesy of the Pioneer Elite S

CUSTOM INSTALLATION OF THE MONTH

BY STAN PINKWAS

HI-TECH HIDEAWAY

What becomes a mansion most? A power packed media den and multi-room A/V.

Imagine having a private drive-in theater without giving up any of the comforts of home. One Minneapolis homeowner has come up with the ideal solution — an elegant, fully equipped video theater built into a sloping room above a mammoth five-car garage. Friends can simply drive into the garage, then step upstairs for a laserdisc double feature.

Even better, the theater's components feed into a multiroom system that serves the main house, a 60-year-old mansion in the Lake of Isles district. As

designed by Dallas Dingle, the network gives each of nine rooms total video access from VCRs, a disc player, a TV antenna and cable. Dingle owns Supercalibrations of St. Paul and is a charter member of the Custom Electronic Design & Installation Association (see box).

The theater is the installation's centerpiece. Using a spacious but awkwardly shaped room to great advantage, Dingle selected a Kloss VB2000 front projector, now made by the Ampro Corporation, and set it up, with the help of video specialist Chris Metzlar, to throw a 6.5-foot picture at a screen neatly framed inside a custom-built cabinet.

The cabinet also houses an unusual surround sound system by Ampria Research. The main speakers, inside 15-inch bass enclosures, are tri-amplified and use separate bi-amplified satellite speakers that incorporate mid- and high-range drivers. The center channel uses a similar bi-amped speaker.

The amplification pattern helps the system use less power more effectively. By dividing the audio signal into two or three frequency groups before it reaches the speakers, the amps can more precisely service the needs of each speaker. Typically, the effect is to improve imaging while using less wattage than might otherwise be necessary.

A speaker designer from Ampria, based in nearby St. Paul, examined the room for acoustical patterns and discov-

ered that the cavernous garage created a potential bass reverberation problem. His solution: add an extra half-inch of material to the floor. A thick Berber carpet and cloth wallpaper further damped the sound.

The theater's video components are housed in an unobtrusive rack to the left of the screen. They deliberately include Super VHS VCRs from two manufacturers, JVC and Panasonic. This way the owner can play and record tapes at the same time, comfortably make copies and

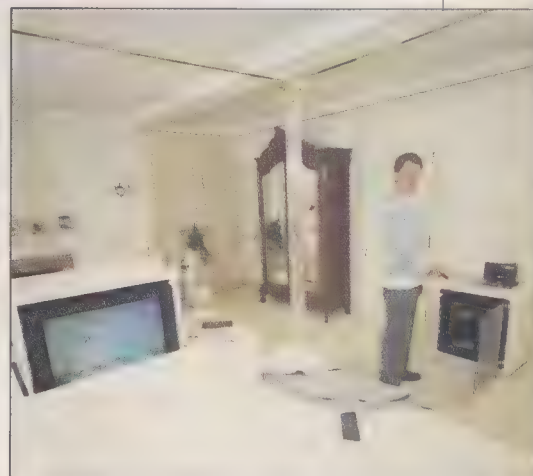
CEDIA

The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

For additional information,
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All Systems Go: A-shaped room (left) dramatically frames home theater based on a Kloss VB2000 projection TV that shares a custom cabinet with speakers and a rack of A/V components (above). At right, designer Dallas Dingle uses a remote to raise a bedside monitor from its motorized cabinet.



benefit from the separate advantages each brand offers. A Pioneer laserdisc player, added partly to "show off," the system, rounds out the video suite. Satellite reception was out, since the only suitable site for a dish would have provoked neighborhood reaction.

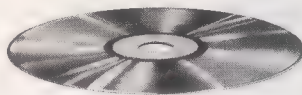
Fosgate's DSL2 provides the surround sound, accompanied by Adcom 100-watt-per-channel amps and ADS-400i in-wall speakers for the rear. Other audio elements include Onkyo's Model 2600 cassette deck, a Sony ES se-

ries preamplifier and two Sony CD players: the single-disc 705-ES, for serious listening, and a ten-disc cartridge model that channels "background" music to the rest of the house.

The home's main system is set into a cabinet in the first-floor library. It includes one Adcom amplifier for each of four zones and Adcom's GTP400 tuner/preamp. A Channel Plus distribution system lets remote controls pipe any audio program from any source, including the soundtracks of video programs, into

any or all the rooms. Speakers, chiefly Canton's ebony black 80 series and ADS 300i in-wall units, handle the individual rooms.

The master bedroom reveals a further surprise — a 26-inch Mitsubishi 2657 monitor/receiver resting in a customized cabinet at the foot of the canopied bed. A motorized stand raises and lowers the TV on command. Nearby, a second ten-disc CD player lets users exchange cartridges with the CD player in the theater. ▶



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To ferry the signals around the house, Dingle ran two coaxial cables to each room. One line carries cable transmissions and signals from the theater's video decks, while the second carries broadcast signals. Since Dingle prefers the quality of broadcast signals to cable, he wired the house for both. Dingle installed in-line amplifiers to maintain the system's signal strength.

The installation, costing about \$50,000, was undertaken as part of a larger home remodeling project. The homeowner, a successful realtor, was looking for a system that would not only meet his needs, but dazzle video-savvy friends. By all accounts, he got it. ■

90 FOR THE '90s

continued from page 40

at Heart, David Lynch's 1986 coming-out party is resurrected, at last, through **87** this outstanding disc. All previous *Blue Velvet* tapes and discs cropped the film to oblivion; this reissue saves the day with letterboxing that preserves the director's stirring wide-screen images. And Lynch's outrageous sound effects were made for digital encoding.

The Bear (RCA/Columbia). An almost wordless feature film from director Jean-Jacques Annaud that's a natural for **88** laserdisc — when visual information is just about all you've got, the quality of the image is of paramount importance. *The Bear's* digital transfer takes care of any potential problems, and Youk the bear cub's breakthrough performance in the title role is matched only by the stunning beauty of the British Columbia wilderness.

The Good, the Bad and the Ugly (MGM/UA). The spaghetti western reached its peak with Sergio Leone's witty **89** and stylish film. Clint Eastwood never again found a role like the infamous Man With No Name, and Ennio Morricone's rousing score still brings a smile. Once again, the disc's letterboxing is absolutely essential — this wide-screen epic is virtually unwatchable without it.

The Phantom of the Opera (Lumivision). This carefully restored disc-only version of the classic 1925 film leaves **90** nothing to be desired — its flawless digital transfer and extensive liner notes guarantee an enjoyable evening at the movies. A new score by Korla Pandit — recorded live before an audience viewing the film, complete with the crowd's spontaneous reactions — lends new meaning to the term "home theater." ■



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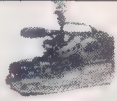
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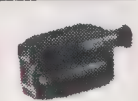
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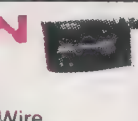
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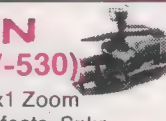
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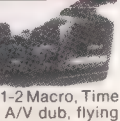
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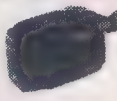
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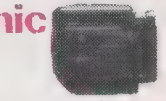
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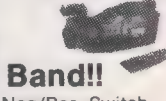
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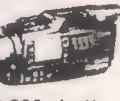
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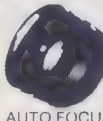
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PROGRAMMING

Film of the Month

Henry V

1989. Kenneth Branagh, Emma Thompson, Ian Holm; dir. Branagh. 138m. (PG) Hi cc let. \$89.98. CBS/Fox. V image: good.

There's no better way to affirm Shakespeare's genius than to spend a long evening comparing Kenneth Branagh's new version of *Henry V* with Laurence Olivier's 1944 treatment. Olivier's version (available in a splendid transfer from Paramount Home Video) is a grand celebration of English history, valor and poetry. It was shot in the electric primary hues of early Technicolor, and features Olivier, dashing in his armor, giving thundering orations. Since the picture served as war propaganda, its morality is also in primary tones.

The version reviewed here—directed by the 28-year-old Branagh—can't really be called a remake, because its concerns are entirely different. Branagh's colors tend toward shades of brown and gray, and his portrayal of the heroic king is ambiguous to say the least. He uses the film medium not to excite the senses but to rouse complex emotions, and to challenge his audience to think.

Henry V ascended to the English throne after a rakehell youth. He promptly set out to prove his mettle by pursuing a questionable claim to the throne of France, itself torn by the chaos of what we now call the Hundred Years War. In 1415 he invaded France, took the coastal town of Harfleur, and started back for home by way of Calais.

His army, weakened by sickness and the coming winter, was intercepted by a numerically superior force at Agincourt. But canny generalship combined with French disunity and incompetence produced a smashing victory in the last great battle of the age of chivalry. Henry won his French crown, but died at 34 before he could wear it.

Branagh's daring lies in his decision to show where Henry is coming from and how it affects his actions as king.



King of Hearts: Henry (Kenneth Branagh) woos Princess Katherine (Emma Thompson) in *Henry V*.

His determination to wage war derives as much from others' expectations as from conviction. This is natural enough for a man who only recently frequented the Boar's Head Inn, making merry with the likes of Falstaff and his companions. Henry's old cronies keep turning up, sometimes in flashbacks interpolated from the *Henry IV* plays, to remind him he's denying a part of his true self.

This element darkens that glory, as do textual restorations like Henry's outrageous threat to the governor of Harfleur (a bluff, pronounced with Falstaffian bluster). Events since 1944 also color our perceptions—the picture is haunted by war crimes and Vietnam, Grenada and the Falklands. The line "Every man's duty is the king's, but every man's soul is his own" takes on new meaning. Branagh presents the battle itself as a sort of muddy hell so its emotional impact exceeds the limitations of what he could actually show.

Still, the glory of victory, and of

Shakespeare's language, cannot be denied. Much of the dialogue is half-whispered (the movie's one major flaw), but Branagh is always playing to the other characters, not the audience, which gives him unusual empathy—the St. Crispin's Day speech may make you want to march into battle. The excellent supporting cast follows his lead, supplying all sorts of wonderful individual moments.

CBS/Fox has happily employed a modified letterbox format to replicate the theatrical screen ratio, but the film also needs a good audio system and a big screen to achieve full impact. Whatever size you make Branagh's film, Shakespeare's universe remains large enough to encompass both Branagh's and Olivier's visions. When Olivier made his version, the world was a stage dominated by gigantic figures. Branagh takes the position that the Great Man is not nearly as important as plain common sense.

—Sol Louis Siegel

Comedy

Before *Obsession* became a mere fragrance, it was a damn fine theme for a slew of movies. And as this month's comedy crop demonstrates, it still is.

Pedro Almodovar's giddy black comedy *Tie Me Up! Tie Me Down!* is the story of a man obsessed with a woman. But this is not just any hot-blooded two-some—the woman is the celebrated Marina, acknowledged “junkie and porno star,” and the new man in her life is a sensuous ex-mental patient named Ricky. With a winningly youthful combination of brutality and single-mindedness, Ricky crashes into Marina's jaded lifestyle and literally takes possession of her, mooring her to the bed as the situation warrants it—and then tying up the loose ends of her domestic life.

If you thought bondage, hard drugs and psychotic behavior were played out as fodder for light comedy, guess again. Almodovar swabs *Tie Me Up!* with a wacky sweetness that strips the crud right off, letting the humanity of two social misfits bubble to the surface.

Sandra Bernhard's *Without You I'm Nothing* is the story of one woman's obsession with—you guessed it—Sandra Bernhard. Bernhard has elevated cynicism to a genuine genre of performance art with mixed results. On the one hand, *Without You* is hardly a barrel of laughs (that is, if you were looking for a barrel of laughs). But you have to give Sandra credit for spending the length of this feature daring you to call her on this particular bluff. As she weaves her bluesy monologue with a selection of radically rearranged popular ditties, the camera spends a fair amount of time fo-



Give 'Em Enough Rope: Antonio Banderas and Victoria Abril in *Tie Me Up! Tie Me Down!*

cusing on the bemused expressions of a quasi-nightclub audience, looking for all the world like they came to see somebody else.

Without You I'm Nothing is light years away from the concert films of Bernhard's old mentor, Richard Pryor. Instead, Bernhard and collaborator John

Boskovich have whipped the contents of her public persona into a thick caustic haze guaranteed to play tricks with your mind.

Michael Ritchie's wicked *Smile* features a California community obsessed with the shallow values that are the heart and soul of bush-league beauty contests. Bruce Dern and Barbara Feldon give wonderfully cringe-worthy performances as tireless Jaycee-types who live for the Young American Miss Pageant, and who can't understand why their mates and families lack the same sizzling fervor.

Ritchie's unblinking stare at the teen contestants guarantees hours of grisly fun, and Melanie Griffith fans can catch her in a small role as one of the contestants who seem decidedly less ingenuous than their adult sponsors. *Smile* is mean, hard-spirited, nasty and ought to keep you snickering for days.

Cold Turkey is about a town obsessed with two things: survival and cigarettes, and not necessarily in that order. The dying hamlet of Eagle Rock has been whipped into hysteria by an unprecedented offer: the Valiant Tobacco Company will pay 25 million smackeroos to the town that can give up smoking. Eagle Rock is spurred into one big nicotine fit by the calculating ambition of its Reverend Clayton Brooks. But when it looks as if Eagle Rock may actually pull off this miracle of abstention, it is up to sleazy ad man Merwin Wren to figure out a way to renege on this puffy public relations gimmick, which has turned into a Frankenstein monster.

As, respectively, Rev. Brooks and
continued on page 90

REVIEWED



Grin and Bare It: Bruce Dern sports a *Smile*.

TIE ME UP! TIE ME DOWN!

1990. Victoria Abril, Antonio Banderas; dir. Pedro Almodovar. 105m. (NC-17) Hi sub. \$89.95. RCA/Columbia. V image: good.

WITHOUT YOU I'M NOTHING

1990. Sandra Bernhard; dir. John Boskovich. 86m. (R) Hi ss \$89.99. HBO. V image: good.

SMILE

1975. Bruce Dern, Barbara Feldon; dir.

Michael Ritchie. 113m. (PG) Hi \$19.95. MGM/UA. V image: good.

COLD TURKEY

1971. Dick Van Dyke, Jean Stapleton, Bob Newhart; dir. Norman Lear. 99m. (PG) Hi \$19.95. MGM/UA. V image: good.

BETSY'S WEDDING

1990. Alan Alda, Molly Ringwald, Ally Sheedy; dir. Alda. 94m. (R) Hi ss cc \$89.95. Touchstone. V image: good.

Drama

Right from its first senseless beating, *Last Exit to Brooklyn* portrays the blue-collar borough of New York City as a socio-industrial hell where depravity and betrayal rut like a perpetual-motion machine. The film adaptation of Hubert Selby Jr.'s Beat-era novel confirms the vilest anti-New York prejudices. It portrays a city where gangs run the streets, striking workers erupt into violence, shocking sexual acts are the closest anyone comes to love and the only decent people in sight are out-of-towners. Whatever kernel of truth may lurk in all this is camouflaged by Selby's, and the filmmakers', unwavering cynicism.

Selby's protagonists are a union shop steward (Stephen Lang) and a platinum-blond lady of the evening (Jennifer Jason Leigh) whose paths rarely cross. Lang is simultaneously caught up in a messy dockworkers' strike and exploring his sexuality in an apartment full of gay men. Meanwhile, Leigh—breasts spilling out of her costume—rolls soldiers, finds true love for a fleeting instant, then descends further into heterosexual hell.

Regardless of their sexual orientation, all the characters with whom viewers might identify are bushwhacked and betrayed, by others and by themselves.



Feet of Clay: Isabelle Adjani as tormented sculptress Camille Claudel in Bruno Nuytten's film.



Lady in Red: Tralala (Jennifer Jason Leigh) handles the local boys in *Last Exit to Brooklyn*.

Lang and Leigh lend impassioned performances to a movie that sucks emotion into a black hole where it dies, utterly unappreciated. A combination of fine character acting and general technical competence only makes the experience slightly less unbearable.

Speaking of life in hell, *Chattahoochie* stars Gary Oldman as a Korean War hero who goes berserk and starts taking potshots at neighbors. He ends up in a mental hospital where institutional torture is the real order of the day, and where no one ever sees a doctor except when beaten by the guards. The story is that of Emmett Foley, who in the 1950s documented beatings and addressed unexplained deaths in a Florida institution, smuggling out information by scribbling it in a Bible and giving the book to his sister.

Dennis Hopper, as the sidekick, has little to do but smolder quietly and pull iconic poses. Oldman, however—despite minor accent trouble—scores again as the most intense actor of his generation. And don't miss a perfect supporting turn from Pamela Reed as Foley's sister and co-conspirator Earlene, especially when she confronts the corrupt head doctor.

Paris, 1885. Hurtle back through time with Isabelle Adjani and Gerard Depardieu as they vigorously melodramatize the life of *Camille Claudel*. The title character was a sculpting protege and lover of Auguste Rodin, whom Depardieu plays as an intense artist, a shrewd businessman and an energy vampire.

continued on page 90

REVIEWED

LAST EXIT TO BROOKLYN

1990. Stephen Lang, Jennifer Jason Leigh; dir. Uli Edel. 103m. (R) Hi ■ \$89.95 LV \$34.95. RCA/Columbia. V image: good.

CHATTAHOOCIE

1990. Gary Oldman, Dennis Hopper, Pamela Reed; dir. Mick Jackson. 96m. (R) Hi ss cc \$89.99. HBO. V image: good.

CAMILLE CLAUDEL

1989. Isabelle Adjani, Gerard Depardieu; dir. Bruno Nuytten. 149m. (R) Hi ss sub. \$79.98. Orion. V image: good.

GRIM PRAIRIE TALES

1990. James Earl Jones, Brad Dourif; dir. Wayne Coe. 87m. (R) Hi \$89.95. Academy. V image: good.

Classics

Video racks are littered with movies time has passed by—films referring to events too far out of date for modern audiences to appreciate, or treating those events in ways that no longer seem appropriate. These four new releases are prime examples—they're almost certain to get stuck on the "classics" shelf and be ignored by casual viewers, despite the fact that three of them have far more to offer than just their status as cinematic artifacts.

John Ford's *The Sun Shines Bright* is the most difficult to watch of all the late director's major films. It has no clear-cut plot, no traditional heroic figure at its center and, at first glance, its racial sensibilities are shocking. Yet it may also be among the most ambitious and finely crafted of all John Ford's films.

Set in 1905 Kentucky, it tells the story of Judge Billy Priest, a former Confederate soldier making his latest run for reelection amid the changes of the new century. It's 40 years after the end of the Civil War, but rivalries and racial tensions still simmer. A northerner (Milburn Stone) is running for Priest's job, using racism as a wedge to force the judge out, and—in one of the film's tensest, finest scenes—nearly causes an innocent young black man to be lynched.

Amid the turmoil of the campaign, Priest is also forced to stand up on behalf of a bordello owner, take up the cause of an innocent girl (Arlene Whelan) born out of wedlock to an aristocratic local family and officiate at the funeral of the girl's prostitute mother.

Apart from Charles Winninger's genial performance as Judge Priest, the picture's power lies behind the camera. Ford creates a rich palette of emotions, ranging from the peace and serenity that

One Sings, The Other Doesn't: Preston Sturges' *Hail the Conquering Hero* (right) is a passionate satire about patriotic fervor, but *The Great Moment* (below) fails to blend slapstick and drama.



Billy Priest craves the terrifying arrival of the lynch mob at the jail. The latter is initially seen from the point of view of the black onlookers reacting to the white mob, and the succession of shots depicting their raw terror as the unseen crowd approaches is a masterpiece of purely visual storytelling.

Unfortunately, what may have seemed like sympathetic storytelling in 1953 works against unencumbered viewing of *The Sun Shines Bright* today—the

film's portrayal of blacks is demeaning, particularly Priest's servant, played by Stepin Fetchit with his usual slow shuffle and eye-rolling mannerisms. This characterization is so off-putting, in fact, that Ford's larger point about race is often missed—Fetchit's character is intended to be seen as a hopeless anachronism.

William Wellman's *Battleground* is a Battle of the Bulge re-enactment that disappoints many viewers today with its sheer lack of grandeur. Unlike such wide-screen cinematic treatments as the 1965 all-star *Battle of the Bulge* (Warner), Wellman's picture doesn't show strategy meetings between high-ranking generals or the movements of tanks and armies. Apart from one Army chaplain, there's not a single character depicted over the rank of captain.

Instead, in a manner that anticipates Oliver Stone's *Platoon* (but without the latter's pretensions), the film focuses on characters like James Whitmore's top sergeant, a man who's worried not only about staying alive but about not losing his toes to the cold. Van Johnson is a wily PFC ("praying for civilian") who very quietly comes close to deserting under fire; Marshall Thompson is a new recruit who's terrified nobody will remember his name if he's killed. Douglas Fowley plays a soldier who tries unsuccessfully to get taken out of combat by breaking his false teeth, which, as a result, rattle when he talks.

None of this fits with the way we're accustomed to seeing World War II battles portrayed, but then, this is the kind of war movie that wasn't made often enough. Along with Lewis Milestone's 1946 *A Walk in the Sun*, *Battleground*

continued on page 94

REVIEWED

THE SUN SHINES BRIGHT

1953. B&W. Charles Winninger, John Russell; dir. John Ford. 92m. Hi \$14.95. Republic. V image: good.

BATTLEGROUND

1949. B&W. Van Johnson, James Whitmore; dir. William Wellman. 118m. Hi \$19.95. MGM/UA. V image: good.

HAIL THE CONQUERING HERO

1944. B&W. Eddie Bracken, William Demarest; dir. Preston Sturges. 101m. Hi cc \$29.95. MCA/Universal. V image: good.

THE GREAT MOMENT

1942. B&W. Joel McCrea, William Demarest; dir. Preston Sturges. 97m. \$29.95. MCA/Universal. V image: good.

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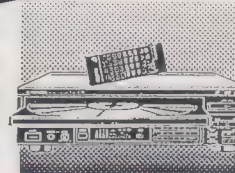
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Kidvid

Cowabunga! The Year of the Turtle

BY MARIANNE MEYER

We should all have one night in our lives like the one in which struggling cartoonists Kevin Eastman and Peter Laird got silly and created four half-teen/half-turtle creatures mutated by radioactive slime. Eastman and Laird invested \$1,200 to produce a *Teenage Mutant Ninja Turtles* comic (parents beware—with graphic violence and sexual undertones, these comics are not the same Turtles your kids know and love) and the rest, as they say, is radical.

A toy company took a shine to the comics and commissioned a softer, kid-oriented cartoon miniseries in late 1987 to promote *Teenage Mutant Ninja Turtle* action figures. The show's ratings zoomed to cowabunga proportions, it went into weekly production and today, more than \$500 million in licensed merchandise later, the Turtles show no sign of slowing down. They've gone from action figures to cartoons, from hot home videos to one of the year's biggest-grossing feature films, then appeared live on stage and are circling back around to home video. The Chinese calendar may have called 1990 the Year of the Horse, but this truly was the Year of the Turtle.

The \$132 million gross of *Teenage Mutant Ninja Turtles: The Movie* made it the most successful independent feature ever. Unfortunately, while offering some of what makes the Turtles special—a keen ear for youthful lingo, hip dialogue and a sense of fun—the movie over-emphasizes the characters' ninja aspect. The result is a film that feels like one long fight scene (albeit unbloody) with occasional interruptions for minimal plot. This is hardly the all-family fun of great Disney or prime Muppet films, but the media hype and a merchandising juggernaut aimed at kids as young as preschool age made it hard for any parent to resist, lest their kids be left out of schoolbus conversation.

With the home video release of the film, it's time again to say that as funny and fun as the Turtles are, parental guidance is suggested. Take Casey Jones, for

instance. It was fine to give news reporter April O'Neil a love interest, but making him a hockey-masked vigilante was way dumb. Six-year-olds do not need a cross between Charles Bronson and Jason the homicidal maniac as a role model. One envisions living rooms across America falling prey to hyperactive little kids who take the film as encouragement to drop-kick small furniture or younger siblings.

From the big screen to the big stage, the TMNT "Coming Out of Their



Born to Be Wild: The animated *Heroes in a Half Shell* describes the Turtles' origins.

Shells" tour show seemed an attempt to rectify some of the movie's problems. The emphasis here was on music, not violence, and the live-on-stage Turtles repeatedly commented on how much better it is to sing than swing.

The show, which I saw at Manhattan's Radio City Music Hall, is a sort of "Muppet Babies Live" with a greater emphasis on rock music and concert pyrotechnics. The story is relatively benign (though it's unfortunate that Shredder taunts an audience member with "Didn't I see your face on a milk carton?"), the music is passable preteen

Top 40 and the dancing is actually quite impressive.

Two upcoming home videos aim to cash in on this new phase of the Turtles' phenomenon. The first, *The Making of the TMNT Coming Out of Their Shells Tour* (GoodTimes, \$9.98) purports to be a behind-the-scenes look at the Turtles in concert, but may be most interesting for what it *doesn't* show.

Before the Turtles' film was released, I attended the taping of a music video intended to promote a song from the soundtrack LP, and got a peek at how the Turtles really work. As created by the late (truly great) Muppet master Jim Henson's Creature Shop, the Turtles are an amazing mix of puppetry and electronics. Each Turtle character in the film cost an estimated \$1 million to create and animate. The headpieces are extraordinarily complicated pieces of equipment worthy of the space program, as they reflect human facial movement.

Unfortunately, these secrets are not to be revealed on the *Making of* cassette, at least according to company sources (editing of the tape was not complete at presstime). Instead, we are treated to a made-up tale of how the Turtles got into their new singing career. Call me a cynic, but it's basically a you-pay-for-it commercial for the Turtles' live show, which will hit arenas around the country through the summer of 1991.

A home video variation on the arena show, possibly edited from last October's pay-per-view cable broadcast, is also planned for 1991 release. It'll probably make a nice souvenir for kids who saw the concert, as well as a low-cost alternative for parents who don't want to remortgage the house (beyond the ticket price, you have to run a virtual gauntlet of concert merchandise) to share in the live-on-stage fun.

TURTLEMANIA

Still, for all their movie and concert activity, the Turtles' best home away from the sewer is video. There are currently eight home videos culled from the

continued on page 92

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HIGHLIGHTS OF THE MONTH

The Andromeda Strain

1970. Arthur Hill, David Wayne, James Olson; pr./dir. Robert Wise. Astronauts return carrying lethal virus. Exciting sci-fi thriller in letterboxed laser edition with trailer. 130m. (C) ss dig. 3 sides. \$39.98. MCA/Universal.

Conquest

1937. B&W. Greta Garbo, Charles Boyer, Reginald Owen, Dame May Whitty; dir. Clarence Brown. Boyer as Napoleon and Garbo as his favorite mistress, Polish countess Marie Walewska, brighten this otherwise antiseptic costumer. 112m. cc \$19.98. MGM/UA.

Dick Tracy

1990. Warren Beatty, Madonna, Al Pacino, Glenn Headly; dir. Beatty. Gorgeous but vacuous translation of Chester Gould's comic strip into live action. The story makes little sense, and nervous cross-cutting ruins Madonna's big number. 110m. (PG) ss cc. \$92.95. Touchstone.

Frank Sinatra: The Reprise Collection

1990 comp. Three-cas. collection of NBC-TV specials: *A Man and His Music* (1965), *A Man and His Music + Ella + Jobim* ('67, with Ella Fitzgerald and guitarist Antonio Carlos Jobim), *Ol' Blue Eyes Is Back* ('73, with Gene Kelly). 180m. ss V only. \$69.98. Warner/Reprise.

Gremlins 2: The New Batch

1990. Zach Galligan, Phoebe Cates, Christopher Lee; dir. Joe Dante. Beasties



Just Add Water: Joe Dante's incorrigible critters take Manhattan in *Gremlins 2: The New Batch*.

overrun Manhattan developer's new skyscraper. Entertaining follow-up improves on original with great sight gags, less gore. 107m. (PG-13) ss cc let. \$92.95 8 \$29.95 LV dig. let. \$29.98. Warner.

House of Strangers

1949. B&W. Edward G. Robinson, Richard Conte, Susan Hayward, Efrem Zimbalist Jr.; dir. Joseph L. Mankiewicz. Solid melodrama of corrupt banking magnate (Robinson) who destroys his family while amassing his fortune. 101m. cc \$39.98. CBS/Fox.

Humoresque

1946. B&W. Joan Crawford, John Garfield, Oscar Levant; dir. Jean Negulesco. Crawford's scenery-chewing style works well in soaper about a wealthy patroness obsessed with an ambitious violinist (Garfield, miming to Isaac Stern on the soundtrack). 125m. cc \$19.98. MGM/UA.

Kiss of Death

1947. B&W. Victor Mature, Richard Widmark, Brian Donlevy; dir. Henry Hathaway. Convicted jewel thief rats on the rest of his gang. Now- quaint gangster tale still sizzles whenever Widmark, in his first movie role as a psychopathic hit man, appears—especially in shocking scene where he pushes a wheelchair-bound woman down a flight of stairs. 99m. cc \$39.98. CBS/Fox.

Lady for a Day

1933. B&W. May Robson, Warren William, Guy Kibbee; dir. Frank Capra. Gangster helps elderly apple-seller pose as society matron when her daughter arrives for unexpected visit. Charming comedy-cum-tearjerker adapted from Damon Runyon, later remade by Capra as *Pocketful of Miracles*. 96m. \$79.95. Connoisseur.

M.C. Hammer: Hammer Time

1990. Includes the inevitable "U Can't Touch This" plus "Let's Get It Started," "Turn This Mutha Out," "Have You Seen Her." 60m. St \$19.98. Capitol.

Mata Hari

1931. B&W. Greta Garbo, Ramon Novarro,

See next page for key to abbreviations.

Labels For Less



Greta Garbo in *Ninotchka*.

MGM/UA dominates video-store shelves this month with a torrent of \$19.98 titles. "The Rocky Collection" offers four rounds of Stallone as boxer Balboa (now *that's* an endurance contest), while the face of "The Divine Garbo" graces several new releases (see *Highlights*) plus reissues of *Anna Christie*, *Anna Karenina*, *Grand Hotel*, *Queen Christina*, *Two-Faced Woman*, *Camille* and *Ninotchka*.

Melodramas and comedies make up "MGM/UA Masterpieces," including *Pride and Prejudice*, *The Prisoner of Zenda*, *San Francisco* (black & white or colorized), *A Tale of Two Cities*, *Little Women*, *Dinner at Eight*, *Gaslight* and *The Good Earth*.

For "Make 'em Laugh Harder!" the jokes are on Woody Allen (*Manhattan*, *Bananas*, *Everything You Always Wanted to Know About Sex But Were Afraid to Ask*), Peter Sellers (*A Shot in the Dark*, *Revenge of the Pink Panther*), Lucy and Desi (*The Long, Long Trailer*), Matthau and Lemmon (Billy Wilder's *The Fortune Cookie*) and the Marx Brothers (*A Day at the Races*, *A Night at the Opera*).

—SD

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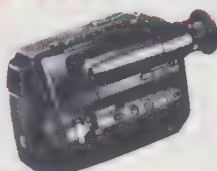


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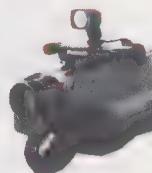


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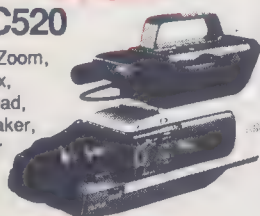
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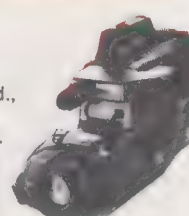
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DIRECTORY

Lionel Barrymore, Lewis Stone; dir. George Fitzmaurice. Garbo hypnotizes every male in sight as WWI's infamous female spy. As enjoyable as it is antique. 90m. cc \$19.98. MGM/UA.

Murders in the Rue Morgue

1986 TVM. George C. Scott, Rebecca DeMornay, Val Kilmer; dir. Jeannot Szwarc. Not-bad Edgar Allan Poe adaptation, with Scott sturdy as Parisian police inspector solving hideous double murder. 92m. (PG) V only. \$89.98. Vidmark.

The Painted Veil

1934. B&W. Greta Garbo, Herbert Marshall, George Brent, Warner Oland; dir. Richard Boleslawski. From a Somerset Maugham story: Garbo plays wife in China torn between dependable husband (Marshall) and fiery lover (Brent). So stylized it's practically a silent film; script is utterly subordinate to expressive shots of moody Greta. 86m. \$19.98. MGM/UA.

Panic in the Streets

1950. B&W. Richard Widmark, Paul Douglas, Barbara Bel Geddes, Jack Palance, Zero Mostel; dir. Elia Kazan. New Orleans police track gunman carrying bubonic plague. Well-crafted suspense shot on location. 96m. cc \$39.98. CBS/Fox.

Seven Thieves

1960. B&W. Edward G. Robinson, Rod Steiger, Joan Collins, Eli Wallach, Sebastian Cabot; dir. Henry Hathaway. Robinson fine as always in role of aging crook who masterminds one last heist at a Monte Carlo casino. 102m. cc \$39.98. CBS/Fox.

Susan Lenox: Her Fall and Rise

1931. B&W. Greta Garbo, Clark Gable, Jean Hersholt; dir. Robert Z. Leonard. Woman flees arranged marriage for man her father despises. Ricketty plot, but electricity between leads will make steam rise from your VCR. 76m. \$19.98. MGM/UA.

Tea and Sympathy

1956. Deborah Kerr, John Kerr, Leif Erickson, Edward Andrews; dir. Vincente Minnelli. Schoolmaster's wife goes to bed with young man scorned by his classmates as homosexual. Strong performances compromised by cleaned-up script, which winds up extolling the very intolerance the original Broadway production condemned. 122m. cc \$19.98. MGM/UA.

Too Hot to Handle

1938. B&W. Clark Gable, Myrna Loy, Walter Pidgeon; dir. Jack Conway. Rival newsreel photographers Gable and Pidgeon compete for pilot Loy's attentions. Stars make this uneven comedy-melodrama worthwhile. 105m. cc \$19.98. MGM/UA.

COMEDY

Bombshell (a.k.a. Blonde Bombshell)

1933. B&W. Jean Harlow, Lee Tracy, Frank Morgan, Franchot Tone; dir. Victor Fleming. Exploited starlet wants out of Hollywood spotlight, but studio won't release her. Terrific, hardboiled satire of movie-industry mores. 96m. \$19.98. MGM/UA.

Framed

1990. Jeff Goldblum, Kristin Scott Thomas; dir. Dean Parisotis. Parisian painter jailed for forgery he didn't commit takes up again with woman who engineered his arrest. 87m. (NR) ss V only. \$89.99. HBO.

Go For It

1983. Terence Hill, Bud Spencer; dir. E.B. Clucher. Italian comedy team again, this time defusing deadly bomb design. 109m. (PG) \$79.95. Warner.

The Long, Long Trailer

1954. Lucille Ball, Desi Arnaz; dir. Vincente Minnelli. Slapstick farce about honeymooning couple's woes with title vehicle. Thanks to Minnelli, some remarkably dark marital observations creep in. 97m. cc \$19.98. MGM/UA.

Odds and Evens

1978. Terence Hill, Bud Spencer; dir. Sergio Corbucci. Oafish agents infiltrate Miami gambling ring. 109m. (PG) \$79.95. Warner.

The Road to Hong Kong

1961. B&W. Bob Hope, Bing Crosby, Joan Collins, Robert Morley, Peter Sellers, Dorothy Lamour; dir. Norman Panama. Inspiration flags in duo's last *Road* movie, with Hope and Crosby as shanghaiing astronauts. 92m. \$19.98. MGM/UA.

What's New Pussycat?

1965. Peter O'Toole, Peter Sellers, Woody Allen, Ursula Andress, Capucine; wr. Allen; dir. Clive Donner. Womanizing editor (O'Toole) sees an even more sex-obsessed therapist (Sellers). Plenty of fizzled gags

PROGRAM LEGEND

DATE

Varies according to type of program.

Films: original theatrical release.

Made-for-broadcast: first telecast.

Made-for-video: first release in any format.

Compilations: production of collected work.

FORMAT

All tape programs are available in Beta and VHS unless noted.

B: Beta cassette

V: VHS cassette

8: 8mm cassette

LV: videodisc in

CLV or

CAV format.

AUDIO

All available info is provided. Tapes generally have **Hi-fi** tracks; discs are **CX** encoded.

St: stereo

ss: Dolby surround stereo

cc: closed-captioned

IMAGE RATING

For theatrical releases, ratings of **excel.**, **good**, **fair** and **poor** refer to transfer quality and visual appearance; for non-theatrical programs, to overall visual quality.

ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.

anim: animated

B&W: black & white

cas.: videocassette

comp.: compilation

czd.: colorized

dig.: digital

dir.: directed by

dub.: dubbed

let.: letterboxed

m.: minutes

n.a.: not available

nar.: narrated by

NR: not rated

pr.: produced by

RE: reissue

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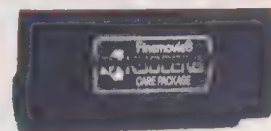
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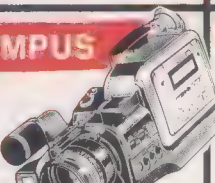
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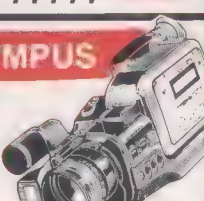
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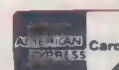
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surround the bull's eyes. 110m. (NR) \$19.98. MGM/UA (RE).

DRAMA

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1936. B&W. Harry Baur, Jean-Louis Bar-
rault, Marcel Dalio; dir. Abel Gance.
Expressionistic bio from director of
Napoleon. 116m. sub. \$59.95. Connoisseur.

The Gamble

1988. Matthew Modine, Faye Dunaway,
Jennifer Beals; dir. Carlo Vanzina. Bawdy
costumer set in 18th-century Venice: Ger-
man baroness (Dunaway) pursues young
rake (Modine) indebted to her. 108m. (R)
cc B \$29.95 V no retail price. Prism.

The Hucksters

1947. Clark Gable, Ava Gardner, Deborah
Kerr, Adolphe Menjou, Sydney Green-
street; dir. Jack Conway. Entertainingly
trashy advertising-jungle potboiler. 116m.
\$19.98. MGM/UA.

The Lost Capone

1990. Adrian Pasdar, Ally Sheedy, Eric Ro-
berts; wr./dir. John Gray. Made-for-cable
portrait of infamous Chicago gangster's
younger brother. 92m. (M: mature) St cc
\$79.98. Turner.

Orpheus Descending

1990. Vanessa Redgrave, Kevin Anderson,
Tammy Grimes; dir. Peter Hall. Tennessee

Williams revival filmed for cable TV. 117m.
(VM: very mature) St cc \$79.98. Turner.

Sadie McKee

1934. B&W. Joan Crawford, Gene Ray-
mond, Edward Arnold, Franchot Tone; dir.
Clarence Brown. Maid weighs love against
wealth through three romances. 94m.
\$19.98. MGM/UA.

The Swan

1956. Grace Kelly, Alec Guinness, Louis
Jourdan; dir. Charles Vidor. Kelly, in her
last film, plays a woman slated to marry a
reluctant Hungarian prince. 111m. St
\$19.98. MGM/UA.

Torn Apart

1989. Adrian Pasdar, Cecilia Peck; dir. Jack
Fisher. A Middle East *West Side Story*: Isra-
eli soldier in love with Palestinian
schoolteacher. 95m. (R) ss \$89.95. Warner.

Women and Men: Stories of Seduction

1990. Made-for-cable adaptations of tales
from Mary McCarthy; Dorothy Parker and
Hemingway: *The Man in the Brooks Brother
Suit* (with Elizabeth McGovern, Beau
Bridges; dir. Frederick Raphael); *Dusk Be-
fore Fireworks* (Molly Ringwald, Peter
Weller; dir. Ken Russell); *Hills Like White
Elephants* (James Woods, Melanie Griffith;
dir. Tony Richardson). 83m. (NR) ss cc V
only. \$59.99. HBO.

ACTION

El Diabolo

1990. Louis Gossett Jr., Anthony Edwards;
dir. Peter Markle. Wild West teacher res-
cues kidnapped student from outlaws.
107m. (NR) ss cc V only. \$89.99. HBO.

The Ewok Adventure

1984 TVM. Eric Walker, Warwick Davis,
Aubree Miller; nar. Burl Ives; co-wr.
George Lucas; dir. John Korty. Sequel to
earlier TV entry *Ewoks: The Battle for En-
dor*, built around furry *Star Wars* creatures.
96m. (G) \$79.98. MGM/UA.

Robinson Crusoe of Clipper Island

1936. B&W. Ray Taylor, Mala, Mamo
Clark; dir. Mack V. Wright. Complete
South Seas cliffhanger serial, in 12 parts.
256m. (2 cas.) \$29.98. Republic.

S.O.S. Coast Guard

1937. B&W. Ralph Byrd, Bela Lugosi, Max-
ine Doyle. Adventure serial: Mad scientist
Lugosi invents deadly gas for imperious for-
eign power. 224m. (2 cas.) \$29.98.
Republic.

Street Hunter

1990. Steve James, Reb Brown; co-wr., dir.
John A. Gallagher. Ex-cop still keen to jail
Colombian gangleader. 96m. (R) ss V
\$79.95. RCA/Columbia.



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Undersea Kingdom

1939. B&W. Ray "Crash" Corrigan. 12-episode serial: Navy lieutenant investigates mysterious manmade earthquakes. 226m. (2 cas.) \$29.98. Republic.

VIDEODISCS

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1990. Eddie Murphy, Nick Nolte. Action. 95m. (R) ss cc dig. \$24.95. Paramount.

Carnival of Souls

1962. B&W. Candace Hilligoss; dir. Herk Harvey. Horror. 91m. dig. \$39.95. Image.

Funny Girl

1968. Barbra Streisand, Omar Sharif. Musical. 155m. (G) St dig. let. 3 sides. \$44.95. RCA/Columbia.

Irma La Douce

1963. Shirley MacLaine, Jack Lemmon. Comedy. 142m. dig. let. \$49.95. Image.

Live and Let Die

1973. Roger Moore, Yaphet Kotto. James Bond outing. 121m. (PG) dig. \$39.98. MGM/UA.

Monty Python's Flying Circus, Vols. 9, 10

1969-70. Eric Idle, John Cleese. Comedy. 9Cm. ea. dig. \$29.95 ea. Paramount.

The Outer Limits Collection

1964-65. B&W. 8 episodes of sci-fi TV series. 480m. 4 discs dig. \$99.98. MGM/UA.

Pal Joey

1957. Frank Sinatra, Kim Novak. Musical drama. 111m. \$34.95. RCA/Columbia.

Prancer

1989. Sam Elliott, Cloris Leachman. Family drama. 103m. (G) ss cc dig. \$34.98. Nelson.

The Rutles: All You Need Is Cash

1978. Eric Idle, Neil Innes. Brilliant Fab Four satire. 90m. dig. \$39.95. Image.

Sorcerer

1977. Roy Scheider; dir. William Friedkin. Suspense. Includes trailer. 121m. (PG) ss cc dig. side 3 CAV. \$39.98. MCA.

You Can't Take It With You

1938. B&W. Jean Arthur, James Stewart; dir. Frank Capra. Comedy. 127m. 3 sides. \$39.95. RCA/Columbia.

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Buena Vista Home Video, 4111 West Alameda Ave., Burbank, CA 91521; 818-562-3883.

CBS/Fox Video, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

Connoisseur Video Collection, 8436 West 3rd St., Suite 600, Los Angeles, CA 90048; 213-653-8873.

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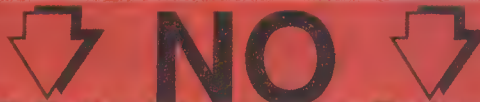
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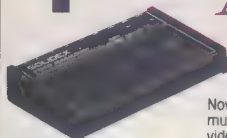
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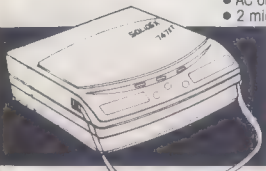


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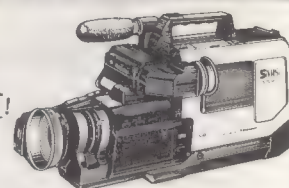
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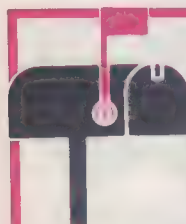


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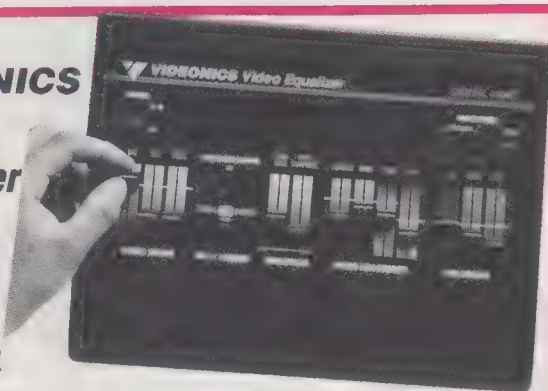
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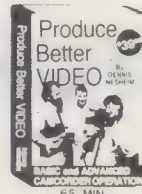
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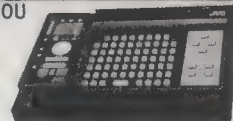
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The World's 1st Video Processor with Color Corrector Under \$100

- Video Enhancer for clearer, sharper images
- Color Corrector for brighter, more accurate colors
- Audio Zoom to pull in sound of long shots
- Split Screen for before/after comparison

CC 602

CopyCam+ gives you great results! **\$99⁹⁵** (list \$129.95)

Also Available CC601 CopyCam-Enhancer only \$49.95

VidiMate 200

VDM200

SALE \$199⁰⁰ (reg \$249⁰⁰)

The VidiMate improves picture quality during playback or editing from any source. Features automatic fades, fine adjustment of outline, detail, brightness, color and tint. PLUS: 2 video inputs and 4 video/audio outputs! PLUS-VidiMate features split screen for before/after comparison

VIDICRAFT



VidiMate 300S S-VHS

VDM300S

FINALLY... A VIDEO PROCESSOR FOR S-VHS OWNERS!

The all new VidiMate 300S offers everything the popular VDM200 offers and more!

- Redesigned Enhancer Circuitry - improved to S-VHS quality standards
 - Improved Audio Mix Circuitry - true mixing of both inputs
 - 2 video/audio inputs (1 S-VHS) • 6 video/audio outputs (2 S-VHS)
- VDM300S... the best in S-VHS Audio/Video Processing

Sale \$349⁰⁰ (list \$399⁰⁰)

VIDEONICS VIDEO EQUALIZER

The World's First DIGITAL Video Processor

Digital Paintbrush allows you to manipulate the colors in your videos to get the look of the latest TV commercials and music videos!

- Features • 3 Channel Audio Mixer • Dual Outputs • Split Screen
- Full Spectrum Color Processor • Digital Enhancer
- SVHS Compatible

\$299⁰⁰ (list \$349.00)



AZDEN.

SPECIAL EFFECTS GENERATOR

VPC10

w/Video Art & Color Processing

- Special Effects - unlimited wipe patterns and colors including curtain, venetian blind & checkboard patterns
- Video Art - solarization, paint box and positive/negative
- Color Processor - joystick white balance and enhancer

Create dazzling productions by combining special effects and video art to make your videos look outrageous!

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JVC S-VHS JXSV55

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Now you can do professional video production with one integrated, easy to use video

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AZDEN.

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VE100

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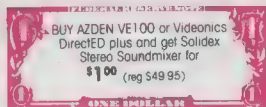
Now you can create more enjoyable home movies with Azden Video Editor. Cut, shorten or rearrange scenes quickly and easily with no complicated programming or set up

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MAILBOX'S BEST PROMOTION EVER IS BACK! ADD-A-BUCK



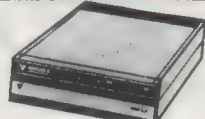
Now you can mix music or narration from 4 different sources while editing your videotapes!

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Now You Can Make Professional-Looking Movies. Complete With Titles, Graphics And Special Effects!! Here's What DirectED Will Do For You:

- EDIT Arrange your favorite scenes in any order
- TITLE Built-in character generator internal graphics (12 type styles and 64 colors)
- SPECIAL EFFECTS 17 types of fades or wipes

\$549⁰⁰



VIDEONICS DIRECTED EXTRAS

- DEPUK Turns DirectED into DirectED Plus \$49.95
- ASSIST-Turns DirectED Plus Turbo \$99.95
- DEPGL1-Graphics Library-Adds 16 graphics & 3 type styles \$49.95
- DEPGL2-New Adds 16 Event event graphics & 1 Megatype Style \$49.95

A/V SWITCHERS

UNIVERSAL REMOTE CONTROLS • ORGANIZE YOUR A/V SYSTEM

AZDEN Audio/Video S-VHS Switcher

AVS10

The ultimate A/V selector lets you hook up your whole system for monitoring &/or dubbing

- 4 in 2 out A/V source selector
- 2 S-VHS input & output terminals

Also Available AVS20 w/audio mixing **\$99.95**

SALE \$79⁹⁵



JVC JX-S300

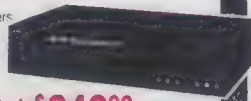
Remote Control AV/S-VHS Switcher

- 3 S-VHS in / 3 S-VHS out
- 4 AV in / 3 AV out
- Y/C separator to convert composite video signal to S-VHS
- High quality video amp - w/800 lines of resolution for multiple copies
- Watch one VCR while dubbing between 2 others

Also Available: JXS900
Remote Control 7in/7out
A/V SVHS Switcher

Includes 2 monitor outputs. Dual operation provides 2 signal paths

Sale! \$649⁰⁰ (reg \$749)



MEMOREX

MEMA4

PRE-PROGRAMMED REPLACEMENT REMOTE CONTROL



- Replaces up to 4 different remotes
- Preprogrammed for many popular remotes if lost or broken

NEW! \$49⁹⁵

MEMOREX CP^{tr} turbo

Universal Remote Control

- Replaces up to 8 different remotes
- LCD display with real time clock
- Expanded memory - 156 commands
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- 32 favorite channel capability
- QTR (Quick Timer Recording)

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Deluxe Universal Remote

- Touch-Sensitive LCD panel for extraordinary ease of use
- 28 menu screens for controlling up to 12 different components
- Back lit screen and beep tones for night operation

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Reg \$199.00



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V627 Organizes your video system. Route 5 inputs (cable, VCR) to 3 different outputs. 12db amp. for best signal strength

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Super VHS Cables

Highest quality S-VHS cables features top grade wire with gold plated terminals for best signal reception

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SURROUND SOUND AMPLIFIER DS-10

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VB1
Custom Video Bracket For Your TR5

Revolutionary design fits between your Sony TR5 (or equivalent) and the battery pack - providing a shoe on top

ONLY \$49.95
(reg \$64.95)

ATTENTION TR5 OWNERS

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EC2770
Zoom Microphone for the TR5

Mini zoom features slide switch for variable zoom, high cut filter switch and battery check LED 35' range

\$79.95

OPTEX

OVL250
Telephoto/Wide Angle Lens Set

2 lens set includes 1.5x telephoto and 6x wide angle for all applications! Threaded 37mm for your TR5

\$69.95

NEW!

OVL225
Gyro Tele/Wide 2 in 1 Lens

Unique gyro flip design lets you flip from a 1.5x telephoto to a 6x wide angle without removing from your camcorder!

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CV20S

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Special 20w bulb generates 60w of light intensity. New lightweight design. Plus-NiCd battery runs light up to 40 min. Includes charger and soft light filter!

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(REG \$79.95)

CV20S Auto

Cordless Video Light With Auto Sensor

New compact light automatically adjusts light output from 12-20w providing perfect lighting - everytime. And, with the Sony-type battery (included), you can capture true color and detail for a full 25-40 minutes!

- Exclusive breaker system prevents overcharging
- 3 position switch off, manual (20w) and auto sensor (12-20w)

\$99.95

Auto CV300

Top Of The Line Cordless Sensor Light

Now you can get perfect lighting every time you shoot. New compact light automatically adj. light output from 18-30w as needed

- Exclusive breaker system
- Battery runs 25-35 min.
- Incl. 2 hour quick charger

\$149.95
CL-5 Extra Battery \$59.95

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WIRELESS MIC SYSTEM

Pickup sound 'at the source'

- Incl. lavalier mic, transmitter & receiver
- 2 channel system

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Also available WMS200-same as above with hand held mic **\$99.00**

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Lightweight carrying holster provides instant access to your camcorder. Tough, padded nylon construction, features adjustable shoulder straps and compartments for spare batteries and tapes.

SCH-fits 8mm, VHS-C **\$29.95**
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Constructed of impact-resistant thermoplastic with foam padding to protect equipment. Features ABS plastic key locks plus POP-OUT compartments to organize accessories!

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Professional VHF Wireless Microphone System 250' Range

Professional version of the popular WMS-200. VHF system provides 250' range with virtually no interference. Includes powerful hand held & tie clip mics and 2 frequency operation. A must for quality audio.

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ECZ660

ZOOM MICROPHONE

Beam in on the sound in front without side noises! 2 position zoom/wide angle. 45' range. Overcomes autofocus noises!

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Features:
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6 times greater sensitivity than built-in mic.

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with quick release

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Professional Camcorder Lenses

These popular lenses increase your camcorder's capabilities - let you create higher quality videos!

SPECIAL SAVE \$10.00. Buy both lenses for \$19.95. Buy one for \$9.95.

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Now you can achieve the greatest zooms with our powerful, lightweight lenses. Imager are so close and remain sharp and bright

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VZ2 1.8 to 4X telezoom **\$249.00**

Arkon

TURBO Camcorder Battery Charger/Reconditioner

Now you can put full power back in your camcorder battery! Turbo Charger not only charges your battery "on the road" from the cigarette lighter socket of your car or at home from any AC wall outlet, it also eliminates battery memory! Plus - Quick Charge mode charges battery twice as fast!

TC200-6PS AC/DC for 8mm (6V) **\$99.95**
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VIDEO CASSETTE REWINDER

VHS-SOL 928 Beta-SOL 929

SALE \$19.95

SOLIDEX

VIDEO CASSETTE REWINDER & FAST FORWARD

VHS - SOL 6000 with digital counter
Beta - SOL 6001

SALE \$29.95

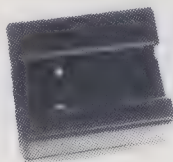
NEW DESIGN

8mm REWIND/FAST FORWARD

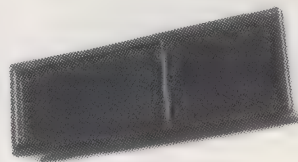
Includes infra red sensor to minimize snapping. Works with included AC adapter & also compatible with Sony Camcorder batteries (NP55, 77)

\$49.95

For additional information, circle No. 42 on Reader Service Card.



D'CHARGTM CAMCORDER BATTERY DISCHARGER



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Don't throw your battery away. **D'CHARGTM** will eliminate "Short Memory"TM so the battery may accept the full advertised charge.

D'CHARGTM connects directly to the battery. No wires, clips, rubber bands or other gadgets to use.

Protection against polarity cell reversal is a built-in feature of **D'CHARGTM**.

Are you ready to save your video camcorder batteries? Do what thousands of professionals and camcorder owners have done.

Order **D'CHARGTM** now. Don't miss those once in a lifetime video pictures because of "Short Memory"TM batteries.

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Pentax Minolta Curtis Mathis Magnavox Quasar
RCA Sylvania Sears Chinon G.E.

\$29.95 + \$2.50 shipping & handling

8mm MODEL MC-300

SERVICES — Sony Battery, NP-22, NP-55, NP-66, NP-66H, NP-77, NP-77H, Canon Battery, BPE-77K, BPE-722

\$39.95 + \$2.50 shipping & handling

8mm MODEL MC-400

SERVICES — Sony Battery NP-55, NP-66, NP-66H, NP-77, NP-77H Canon Battery BPE-718, BPE-77K, BPE-722

\$39.95 + 2.50 shipping & handling

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Panasonic[®]

Panasonic
Camcorders

PV602
PV610
PV645
PVS575

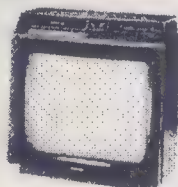


Panasonic

VCR'S

PV4010
PV4024
PV4060
PVS4080
PVS4990

We stock
Panasonic
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27", 20" or 13"
PANASONIC

TV/VCR COMBOS.

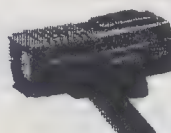


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ACCESSORY
WE MOST LIKELY HAVE IT !!!



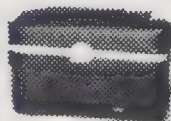
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LIGHTS



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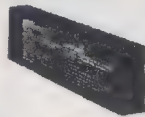
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VR500 CC415
VR520 CC510
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CANON A1

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FEATURES:

Hi-band 8mm

video • Digital

Signal

Processor al-

lows smooth

dissolves &

the creation of

artistic enhance-

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taping • Hi-Fi Stereo

• Digital Signal

Processor also allows 2X close-ups &

otherspecial effects • 0.5 Lux digital low

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Zoom • Wireless remote control •

High Resolution 410,000 pixel image sen-

sor • Plus many more features !



8 mm

artistic enhance-

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for their products

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VIDEO Reader Service Card

Name _____ (please print)

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City _____ State _____ Zip _____

Telephone Number (with Area Code) _____

- Please check the video and video-related products you own.
☐ VCR
☐ TV monitor/receiver
☐ Projection TV
☐ A/V system
☐ CD player, LV player, combi-player
☐ Video camera/camcorder
☐ Other audio equipment
☐ Satellite dish
- Please check the video and video-related products you plan to buy in the next 12 months.
☐ VCR
☐ TV monitor/receiver
☐ Projection TV
☐ A/V system
☐ CD player, LV player, combi-player
☐ Video camera/camcorder
☐ Other audio equipment
☐ Satellite dish
- If you own prerecorded videotapes, please indicate their format.
☐ VHS ☐ Beta ☐ 8mm ☐ Other
- Are you currently a subscriber to VIDEO? ☐ Yes ☐ No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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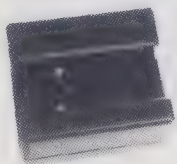
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- Please check the video and video-related products you own.
☐ VCR
☐ TV monitor/receiver
☐ Projection TV
☐ A/V system
☐ CD player, LV player, combi-player
☐ Video camera/camcorder
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☐ A/V system
☐ CD player, LV player, combi-player
☐ Video camera/camcorder
☐ Other audio equipment
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- If you own prerecorded videotapes, please indicate their format.
☐ VHS ☐ Beta ☐ 8mm ☐ Other
- Are you currently a subscriber to VIDEO? ☐ Yes ☐ No

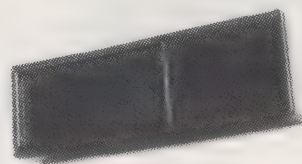
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D'CHARG™ connects directly to the battery. No wires, clips, rubber bands or other gadgets to use.

Protection against polarity cell reversal is a built-in feature of **D'CHARG™**.

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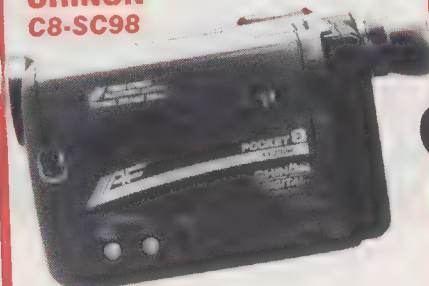
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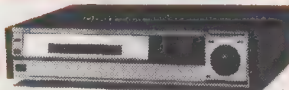
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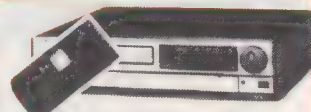
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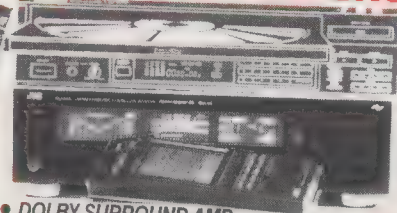
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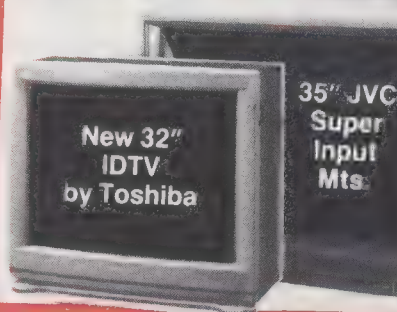


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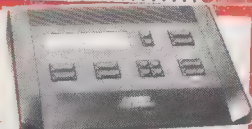
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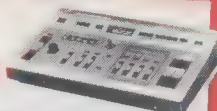


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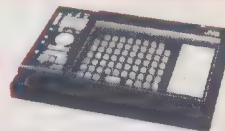
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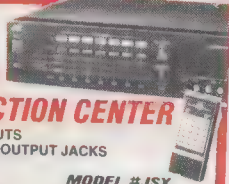
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DEADLINE FOR
SECOND ISSUE:
DECEMBER 31

The VIDEO TRADER is the monthly newsletter for buyers and sellers of everything in home or professional video.

WHO NEEDS IT?

You do! To turn your extra gear into cash. To be the perfect source for locating that special program you're longing for. To save you money by giving you access to pre-owned hardware for a fraction of the cost of new gear. And, if you're a collector of hardware or software, to be your only national reference and monthly value guide.

HOW DO YOU GET IT?

1. Subscribe for one year by filling your name and address in the coupon below and mail it in along with your \$15 payment.

2. If there's something you want to buy or sell, write your ad, using the form below or a separate sheet of paper. (See the sample ads for some ideas.)

3. Sit back and enjoy the listings each month — or act by contacting readers who've placed ads you're interested in.

BUY
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For a limited time, your \$15 subscription entitles you to \$50 in free ads. We'll run your ads until your credit is used up or you write to tell us to stop.

WHAT DO YOU GET?

Camcorders, VCRs, TVs, editing equipment, disc players, tripods, lights — you'll find it all. But that's only half the story. The TRADER also runs ads from collectors seeking or selling movies and TV shows from "All in the Family" to "Zorro."

DO IT NOW!

Order your one-year subscription to the VIDEO TRADER today. The sooner you do, the sooner you can turn your gear into cash and locate the stuff your dreams are made of.

SAMPLE ADS

FOR SALE—Toshiba MS09X VCR. Flying Erase Heads, Jog/Shuffle, 2 years old, light use. Call Bill. (212) 000-0000.

WANTED—Episodes of "American Bandstand" from 1950s featuring Bob and Justine, Kenny and Arlene. Pay or trade. Call Bill. (212) 000-0000.



YES, sign me up for a Charter Subscription to the VIDEO TRADER for only \$15.00. I'm sending my first ad—part of the \$50.00 in free advertising reserved for me.

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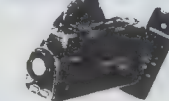
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COMEDY

continued from page 62

the odious Wren, Dick Van Dyke and Bob Newhart take on characters with uncharacteristic edges to them. But Norman Lear's (yes, *that* Norman Lear) *Cold Turkey* also features a *Who's Who* of comedic heavy hitters in more familiar guises, ranging from future Lear repertory members Jean Stapleton, Vincent Gardenia and Graham Jarvis to the ubiquitous and brilliant Bob and Ray. There's even a score by Randy Newman. *Cold Turkey* is cutting-edge comedy—especially for a film made in 1971—and it's sure to please sitcom enthusiasts of all eras.

Betsy's Wedding is about a man obsessed with being Woody Allen. Unfortunately, in this case, it's neo-auteur Alan Alda, who seems to have misplaced any inspiration he may have derived from *Crimes and Misdemeanors*, attempting instead a vague homage to *Broadway Danny Rose*.

What starts off as a prenuptial war of nerves veers into shaky territory as father of the bride Eddie Hopper winds up in bed with the mob in his attempt to finance a posh wedding bash. Alda squanders the talents of a cast that includes Catherine O'Hara, Joe Pesci, Madeline Kahn and Burt Young on characters that seem to aspire to pure cliché. Even Molly Ringwald's impromptu impression of an ape doesn't help. Alan Alda may be able to marry off his movie daughter, but *Betsy's Wedding* can't wed a tangle of storylines that have all the tension of wet spaghetti. Annulment, please.

DRAMA

continued from page 63

"You have the madness of mud," Claudel's mother whines early on, and the prophecy is fulfilled as the sculptress subordinates her career to Rodin's, then—repulsed by his professional jealousy—descends into paranoia and lunacy. Two-and-a-half hours of madness would be hard to take but for the way director Bruno Nuytten (*Jean de Florette*) and Adjani mold the artist as an obsessive sensualist, thrusting her hands, her face, her entire body into the clay to find the vision inside. (The English subtitles that accompany this French production are yellow, tall, slightly condensed and a model of readability.)

Grim Prairie Tales is more entertaining than the title implies. The plot, a flimsy frame on which campfire stories are hung, brings together James Earl Jones and Brad Dourif as a pair of strangers who meet in the wilderness. They squabble, become friends and spin out a quartet of stories.

All this would be painless TV-movie fun were it not so badly written. The acting and effects are adequate enough; one tale even features a brief animated dream sequence that resembles the work of Gerald Scarfe in Pink Floyd's *The Wall*. But when the script tries to sandwich the suspense tales with some would-be comic squabbling between the storytellers, implausible dialogue and bad timing slow down the proceedings. Jones and Dourif are pros, so blame low-rent director Wayne Coe for marring an otherwise fun, offbeat rental selection.

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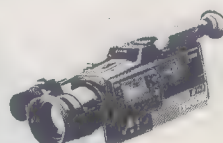
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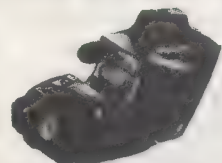
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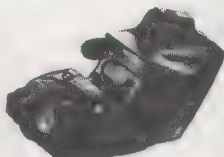


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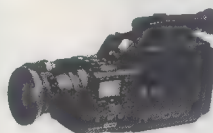
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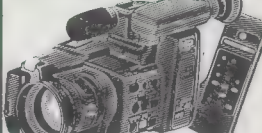


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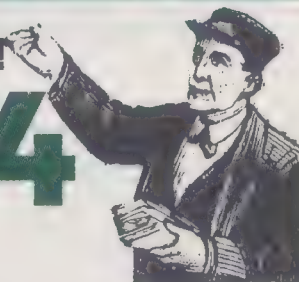
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KIDVID

continued from page 66

animated TMNT TV show. By the end of last year, the tapes had passed six million copies sold—Turtle titles usually occupy at least half of each week's kidvid sales Top Ten. What follows is a consumer guide to Turtlemania on tape. (Cassettes sold as special promotions with Burger King and the Turtles' cereal are not addressed here.)

Heroes in a Half Shell was the first Turtles home video release, notable for introducing the major characters and explaining how the Turtles came to be what they are. (Collectors take note—a different presentation of the Turtles' origins, titled *Turtle Soup*, is no longer in release.) The show also includes the introduction of arch-enemy Shredder; Krang, the evil brain-without-a-body from Dimension X; and the stoogelike henchmen, BeBop and Rocksteady. For younger children, this makes a better Turtle introduction than the film because it's less violent, and because much of the action finds the Turtles fighting machines rather than people.

Hot Rodding Teenagers picks up where *Heroes* leaves off. A portal is opened into Dimension X, allowing the entry to earth of both good guys (the Neutrinos, hassled in their own land "for the crime of being young") and bad guys (Krang's soldiers). *The Shredder* is *Splintered* rounds out the introductory series by telling how the Shredder returns to earth and tries to discredit the pizza posse with a phony Ninja Turtle gang.

Cowabunga, Shredhead is one of the best Turtles episodes. Its premise is one of the oldest tricks in the sitcom playbook—an identity switch—but it works hilariously when Shredder accidentally takes on Michaelangelo's persona. While most Turtle shows offer humor in sarcastic one-liners, this one is based on meatier character comedy. Kids get a huge kick out of hearing the ordinarily chilly Shredder get down and funky as the Turtles' main party dude. The second episode on this tape, *New York's Shiniest*, is a lesser show featuring robot cops and April's pal Erma, whose anything-for-a-date attitude provides a bad role model for girls.

Case of the Killer Pizzas finds our lads fighting monster meatballs who, when unleashed, resemble the creature in *Aliens*. This show is paired with *Enter: the Fly*, in which Shredder's scientist ally, Baxter Stockman, does a Jeff Goldblum. Given that the references are to horror films not intended for kids, this tape is one to pass on.

The Epic Begins is an odd title in Turtle lore. At a higher price and longer running length, it's basically an edited repackaging of much of the material from the previous tapes.

The Incredible Shrinking Turtles is another higher-priced long-form which collects four episodes about the race to possess an alien crystal of tremendous power. In the first, the Turtles are shrunk back to their premutation size, but the comic potential of the idea is barely touched upon before they're back to "normal."

It Came From Beneath the Sewer finds the crystal unleashing a huge, hungry plant that's a barely disguised copy of the man-eater from *Little Shop of Horrors* (sometimes parody borders on rip-off). In *The Mean Machines*, the crystal activates an army of common appliances and vehicles programmed by the Shredder. *Curse of the Evil Eye* wraps up the set with the power source falling by turns into the hands of a nebbishy member of April's news crew, an uppity Baxter Stockman and finally, the good guys.

The most recent release, *Super Rocksteady & Mighty BeBop*, finds the Turtles at a crossroads. When Michaelangelo, Donatello, Leonardo and Raphael first mutated from a quirky cult show into a multimedia extravaganza, parents and educators zeroed in to discuss the suitability of the series for younger viewers (as well they should). One of the stranger allegations was that of implied racism because knucklehead villains Rocksteady and BeBop take their names from dance steps popular with urban blacks. I sense no racism—the fact that the Turtles often feel persecuted for being different would seem to point the other way, wouldn't it?

Anyway, in this set, BeBop and Rocksteady do their usual klutzy job of "helping" Shredder by messing up the "mesmerizer" with which he wants to turn earthlings into zombies. But the second tale, *Mutagen Monster*, finds the Turtles tangling with a vicious mutated bull, with Rocksteady and BeBop minor players at best.

With all eyes on the Turtles, and an almost inevitable backlash coming as merchandising reaches saturation levels, the shells behind the shells had better make sure they give bang for the buck, or this savvy generation of Turtle-heads might rebel. On the other hand, when I recently received a press release for the next animated Turtles home video—*Invasion of the Punk Rock Frogs*—I had to laugh once again. That, in a nutshell, sums up the turtles' appeal—they still have the ability to surprise with a clever twist and warped style that transcends the hype. Pizza, anyone?

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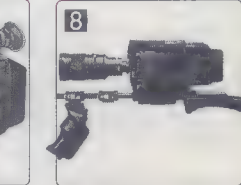
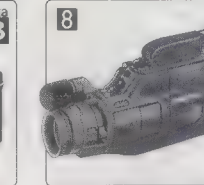
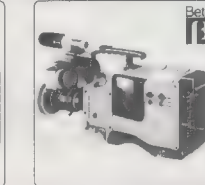
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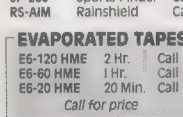


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GR-5550 S-VHS Call

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HR-D 680 4 Head Call
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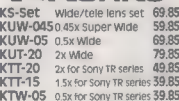


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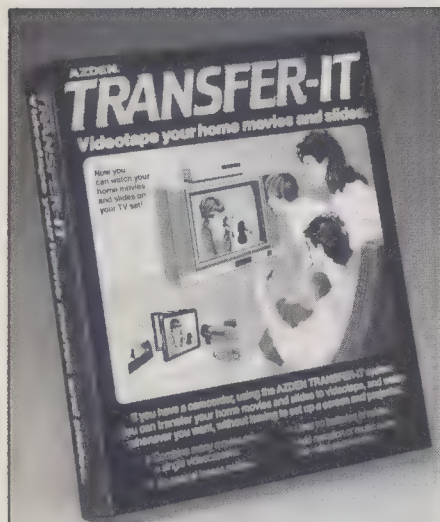
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CLASSICS

continued from page 64

could be the best and most realistic depiction of men in combat ever committed to the screen.

Preston Sturges' *Hail the Conquering Hero* and *The Great Moment* show the celebrated writer/director at his best and his worst, respectively. Sturges' '40s films are characterized by a mix of screwball comedy and wartime patriotic fervor which come across as broad-but-gentle satires of American ideals. *Hail the Conquering Hero* is just that: a passionate, fast-moving account of a young Marine reject (Eddie Bracken) and a misunderstanding that causes him to be greeted as a hero when he returns home.

Released during the depths of World War II, it struck a responsive chord with audiences who appreciated its send-up of wartime flag-waving. Viewed today, it may seem dated and quaint unless one keeps in mind the social milieu in which it was made and released.

Sturges' *The Great Moment*, by contrast, is anything but great, marking the director's first and only failure at Paramount. Additional knowledge of the

events on which the film is based—New England dentist (Joel McCrea) discovers ether anesthesia, thus revolutionizing surgery—doesn't further one's appreciation of this eerie work, which bounces relentlessly between slapstick and serious drama. The film's frequent digressions from human suffering to pratfall-style comedy seemed tasteless then, and are inexplicable today.

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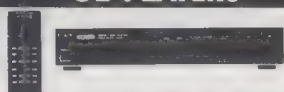
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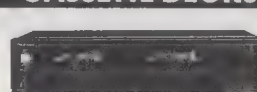
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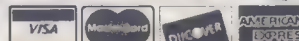
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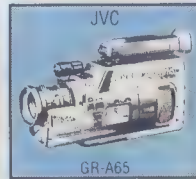
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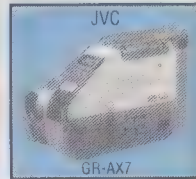
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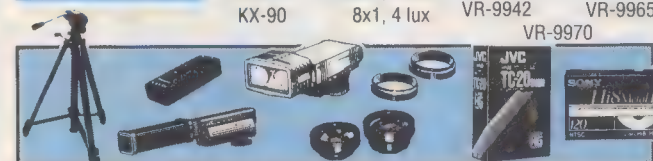
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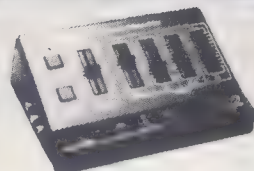
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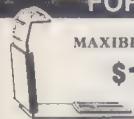
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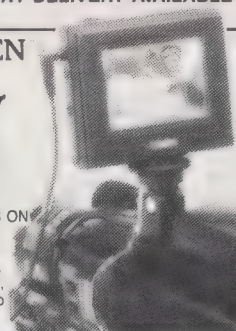
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VIDEOTESTS

RCA CAMCORDER

continued from page 29

S/N of 43.1 dB and the chroma PM S/N of 38.6 dB are typical for subcompact 8mm camcorders. Although the camera requires 9.4 lux for a 50 IRE contrast range, we obtained very recognizable pictures (albeit with low color saturation) in light as low as 4 lux. Picture quality is good.

The audio frequency response of 20 hertz to 5 kilohertz, +0.1/-3 dB, is a bit disappointing. However, it is down only 15.5 dB at 20 kHz, so the high frequency roll off is gentle compared to most other video equipment, which drops only 3 dB at 12 kHz, but drops 40 dB at 20 kHz. The dynamic range is 73.4 dB and the total harmonic distortion is 0.3 percent, typical for 8mm, so audio quality is average to fair.

Conclusion. The RCA Pro850 is a point-and-shoot subcompact with a good helping of extra features. It is not designed to compete with full-sized, feature-loaded models. Although audio quality is average to fair, picture quality and operational ease are both good, so overall performance is good. We recommend it to anyone seeking a subcompact 8mm camcorder. However, you should definitely try this model at a local dealer, because the feel and positioning of controls are critical for comfortable operation, especially with small camcorders. ■

CANON CAMCORDER

continued from page 27

little graininess to images. Picture quality is very good to excellent.

The audio frequency response is 20 hertz to 14 kilohertz, +0.9/-3 dB, down 9.8 dB at 20 kHz. The dynamic range is 72.1 dB and the total harmonic distortion is 0.3 percent. Audio quality is very good compared to other 8mm camcorders.

Conclusion. The Canon A1 Digital carries the useful features and unique, practical design of earlier A1s, but thanks to its repositioned battery and new rear zoom rocker, it is more compact and more comfortable. The recordable digital effects multiply creative options. The digital overlap fills a real need, since performing a dissolve is almost impossible with other consumer video equipment. Considering its useful features, very good to excellent picture quality and ease of operation, and very good audio performance, the overall performance is very good to excellent. We recommend it highly. Its suggested price is \$2,499. ■

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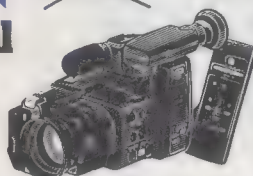
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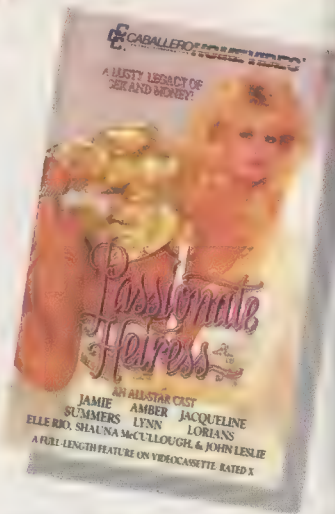
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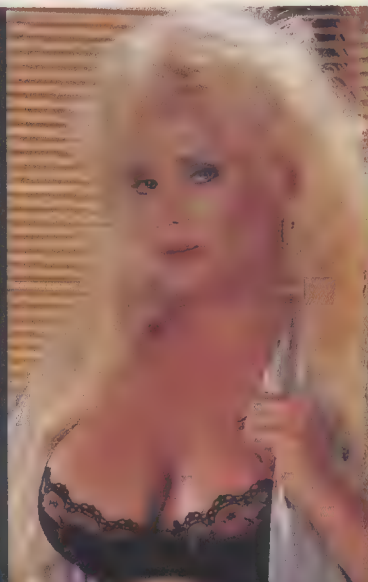
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☐ SLOW N' EASY

☐ UP ALL NIGHT
☐ HEAD HOOKERS
☐ TAKE THE PLUNGE
☐ GOOEY WADS
☐ SLAM
☐ SUCKERS
☐ BAD TO THE BONE
☐ BI CRACKIE
☐ CREAMED CHEEKS
☐ PIE
☐ GAG
☐ PUSH
☐ STUD SUCKERS
☐ SPLIT
☐ HEAVY LOADS
☐ SIT ON MY
☐ OREO GIRLS
☐ NATURAL BLONDES
☐ AWESOME ORBS
☐ LAPPERS
☐ BEND OVER
☐ CLAM DIP
☐ CESSFUL
☐ FACE
☐ TONGUE PROBE
☐ VIXENS IN HEAT
☐ HARD
☐ SHOVE IT IN
☐ ROUND POUND
☐ FOOT LONG

PRICES: ☐ ANY 15 FOR \$10 ☐ ANY 120 FOR \$36
☐ ANY 70 FOR \$20 ☐ ALL 200 ONLY \$50

POSTAGE & HANDLING: ☐ 15 VIDEOS \$2 ☐ 120 VIDEOS \$5
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USE ENTIRE AD TO ORDER. FREE GIFT WITH EVERY ORDER
SEND TO: **VIDEO MILL DEPT. H11**
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☐ CASH ☐ CHECK ☐ MONEY ORDER. AS PAYMENT IN FULL.
CANADIANS REMIT IN US FUNDS ONLY.
NO FOREIGN COD'S ☐ COD. I ENCLOSE \$8 EXTRA PLUS P & H
PLEASE SPECIFY FORMAT ☐ VHS ☐ BETA
☐ ADD \$2 FOR INSURANCE & FIRST CLASS HANDLING
☐ I AM 18 OR OVER AND REQUEST THIS MATERIAL

NAME _____
ADDR/APT _____
CITY _____
STATE/ZIP _____
SIGN/B DATE _____



☐ TONISHA MILLS
Use entire ad to order. Send to: **The Fab 50 Dept. H11**
25 E. Washington St. Suite 939 Chicago, IL 60602
Rush items indicated. I enclose \$_____ plus P&H
☐ Cash ☐ Check ☐ Money Order as payment in full.
Canadians remit in US funds only, no foreign COD's.
To send COD I enclose \$8 extra plus P&H. Please specify format
☐ VHS ☐ BETA ☐ Delivery Insurance \$2.

Name _____
Addr/Apt. _____
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I am 18 or over and request this material

50 NAUGHTY NEWCOMERS 49¢ EA IN QTY.

SEX STARS OF THE NINETIES...FEATURING HOURS AND HOURS OF SIZZLING SEX!
FREE COLOR CATALOG WITH EVERY ORDER! MEET YOUR NEW FAVORITES.....

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<input type="checkbox"/> BRIDGETTE AIME	<input type="checkbox"/> MADISON	<input type="checkbox"/> JEAN AFRICQUE	<input type="checkbox"/> CANDACE LEE
<input type="checkbox"/> DELIAH	<input type="checkbox"/> GIDGETTE	<input type="checkbox"/> SUSAN VEGAS	<input type="checkbox"/> HEATHER LERE
<input type="checkbox"/> CHRISTY KIETH	<input type="checkbox"/> PATRICIA KENNEDY	<input type="checkbox"/> LAUREN HALL	<input type="checkbox"/> SUZANNE ST. LORRAINE
<input type="checkbox"/> BRIANNA	<input type="checkbox"/> JAMIE LEIGH	<input type="checkbox"/> STACEY BELL	<input type="checkbox"/> HEATHER SINCLAIRE
<input type="checkbox"/> DESIREE FOX	<input type="checkbox"/> SABRINA DAWN	<input type="checkbox"/> CAMEO	<input type="checkbox"/> DOMINIQUE
<input type="checkbox"/> VELVET TOUCH	<input type="checkbox"/> MISTRESS RENEE	<input type="checkbox"/> FFFE BARDOT	<input type="checkbox"/> MICHELLE MONROE
<input type="checkbox"/> TIANNA	<input type="checkbox"/> ANNA DEVINE	<input type="checkbox"/> DESIREE MILLS	<input type="checkbox"/> KRISSTARAH KNIGHT
<input type="checkbox"/> PARA-DICE	<input type="checkbox"/> LAUREN BRICE	<input type="checkbox"/> LISA PERRY	<input type="checkbox"/> CHARLOTTE LEIGH
<input type="checkbox"/> QUISHA	<input type="checkbox"/> DUSTY ROSE	<input type="checkbox"/> CHANTELE LEANE	<input type="checkbox"/> APRIL O'TOOLE
<input type="checkbox"/> CASEE	<input type="checkbox"/> HOLLY RYDER	<input type="checkbox"/> SUZI BARTLETT	<input type="checkbox"/> AMBER MIDNIGHT
<input type="checkbox"/> VIXENE	<input type="checkbox"/> TANYA SWEET	<input type="checkbox"/> ALICIA ADAMS	<input type="checkbox"/> KIMBERLY KANE
<input type="checkbox"/> ALEXANDRIA QUINN			

Choose your favorites and see her in sizzling XXX rated sex acts with dynamic superstars. TOTALLY UNCENSORED. These are full length scenes, not those cut up previews sold by others! All tapes are factory fresh with detailed close-up action!

**SATISFACTION
MONEYBACK GUARANTEE!**

If not delighted with your purchase simply return it within 30 days for a refund, credit or exchange (minus P&H). No questions asked!

OUR PRICES: ☐ ANY 1 \$6 ☐ ANY 25 \$19
☐ ANY 5 \$10 ☐ ANY 35 \$22.50
☐ ANY 10 \$15 ☐ ALL 50 ONLY \$24.50

POSTAGE & HANDLING: ☐ UP TO 10 VIDEOS \$3
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FREE Video Catalog!

All models are 18 yrs. or older.



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100's of XXX VIDEOS MAGAZINES
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FAST SHIPPING PRIVACY
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SPECIFY ☐ VHS ☐ BETA

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- YES! Send my **FREE** catalog immediately. Video purchases enclose full amount plus \$4.25 P/H. I am 18 years or older & request this material.

NAME _____
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SEND TO:
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BLACK BONANZA!

VIDEOS AS LOW AS 39¢ EA.

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| <input type="checkbox"/> Make A Wish | <input type="checkbox"/> Ebony |
| <input type="checkbox"/> Back To Black | <input type="checkbox"/> Pleasure's Finest |
| <input type="checkbox"/> After Midnight | <input type="checkbox"/> All Night Long |
| <input type="checkbox"/> Mocha Creme | <input type="checkbox"/> Triple Black Fantasy |
| <input type="checkbox"/> Ebony Erotica | <input type="checkbox"/> Little Bit Of Soul |
| <input type="checkbox"/> Black Starlets | <input type="checkbox"/> Pink On The Inside |
| <input type="checkbox"/> Brown Sugar | <input type="checkbox"/> Hot Black Lips |
| <input type="checkbox"/> Black | <input type="checkbox"/> Ebony & Ivory |
| <input type="checkbox"/> Jump On It | <input type="checkbox"/> Natural Cool |
| <input type="checkbox"/> Dark & Sweet | <input type="checkbox"/> Purple Passion |
| <input type="checkbox"/> Soul Holes | <input type="checkbox"/> Behind The Black Door |
| <input type="checkbox"/> Black Beauty | <input type="checkbox"/> That Old Black Magic |
| <input type="checkbox"/> Slam Dunks | <input type="checkbox"/> My Black |
| <input type="checkbox"/> Apollo Lust | <input type="checkbox"/> Prince Of Harlem |
| <input type="checkbox"/> Hot Pepper | <input type="checkbox"/> Cummin' In America |
| <input type="checkbox"/> Rare Treat | <input type="checkbox"/> Famous Black |
| <input type="checkbox"/> So Fine | <input type="checkbox"/> On The Darkside |
| <input type="checkbox"/> Heating Up | <input type="checkbox"/> Black |
| <input type="checkbox"/> Slow Dancing | <input type="checkbox"/> Cocoa & Cream |
| <input type="checkbox"/> Black Balled | <input type="checkbox"/> Black Supersuck |
| <input type="checkbox"/> Bare Soul | <input type="checkbox"/> Black Stockings |
| <input type="checkbox"/> Ghetto Lust | <input type="checkbox"/> Sensational Blacks |
| <input type="checkbox"/> Dark Meat | <input type="checkbox"/> Black |
| <input type="checkbox"/> Zebra Crew | <input type="checkbox"/> The Big Bulge |
| <input type="checkbox"/> Dark Taboo | <input type="checkbox"/> Ebony |
| <input type="checkbox"/> Black Studs | <input type="checkbox"/> Blacks & Blondes |
| <input type="checkbox"/> Afro Animal | <input type="checkbox"/> Harlem Honey |
| <input type="checkbox"/> Oreo Girls | <input type="checkbox"/> Getting Down |
| <input type="checkbox"/> Shafted | <input type="checkbox"/> Open Invitation |
| <input type="checkbox"/> Salt & Pepper | <input type="checkbox"/> Black |
| <input type="checkbox"/> King | <input type="checkbox"/> Hung & Horny |
| <input type="checkbox"/> Nasty Blacks | <input type="checkbox"/> Black Eaters |
| <input type="checkbox"/> After Dark | <input type="checkbox"/> Matched Pairs |
| <input type="checkbox"/> Soul Train | <input type="checkbox"/> Got The Fever |

Send entire ad & remittance to: **PROGRESSIVE VIDEO dept. H11**
 P.O. Box 10935 Merrillville, In. 46411

Rush the items indicated, I enclose \$_____ including P&H.

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Add./Apt.# _____

City/St./Zip _____

I am over 19 yrs old. Sign _____

THE Video SERVICE



AS LOW AS **1¢** each!

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ON 60 MINUTE CASSETTES

In order to further expand our list of satisfied customers, we've cut out the middleman to bring you a most unusual offer. We are willing to give you the hottest collection of videos ever assembled for an unbelievable 1¢ each, plus shipping costs! This will entitle you to receive regular discounts on new hardcore releases and specialty videos from our giant catalog. This offer comes with now strings attached, and no threatening letters in the future. So stop paying top dollar for your XXX entertainment, and start buying direct from The VIDEO SERVICE!

YOU'LL RECEIVE THESE 42 HOT HITS...

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|--|---|
| <input type="checkbox"/> SLAMMERS | <input type="checkbox"/> HEAVY LOADS |
| <input type="checkbox"/> BLACK | <input type="checkbox"/> JOBS |
| <input type="checkbox"/> SLICK | <input type="checkbox"/> LUST |
| <input type="checkbox"/> FIST | <input type="checkbox"/> KING KONG |
| <input type="checkbox"/> ROUND POUND | <input type="checkbox"/> BEEF STROKNOFF |
| <input type="checkbox"/> GROUP JERK | <input type="checkbox"/> GROUP GROPE |
| <input type="checkbox"/> ON MY FACE | <input type="checkbox"/> PLUGGERS |
| <input type="checkbox"/> SHOOT IT ALL | <input type="checkbox"/> MAKE ME |
| <input type="checkbox"/> STROKE JOB | <input type="checkbox"/> THIS LOADS FOR YOU |
| <input type="checkbox"/> PETER EATER | <input type="checkbox"/> REAMERS |
| <input type="checkbox"/> LICKING LOADS | <input type="checkbox"/> DOUBLE |
| <input type="checkbox"/> TAKE IT ALL | <input type="checkbox"/> GANG OFF |
| <input type="checkbox"/> ALL THE WAY IN | <input type="checkbox"/> TEN INCH CLUB |
| <input type="checkbox"/> TWIN OFF | <input type="checkbox"/> FILL THE CUP |
| <input type="checkbox"/> ERUPTING | <input type="checkbox"/> ON THEIR OWN |
| <input type="checkbox"/> SUCKER | <input type="checkbox"/> BOTTOMS UP |
| <input type="checkbox"/> PLUNGE | <input type="checkbox"/> WET SHORTS |
| <input type="checkbox"/> DEEPER THOAT | <input type="checkbox"/> GOLDEN BOYS |
| <input type="checkbox"/> THIS | <input type="checkbox"/> UP ALL NIGHT |
| <input type="checkbox"/> UP HIS | <input type="checkbox"/> STAINED SHEETS |
| <input type="checkbox"/> GREASE THE PALM | <input type="checkbox"/> BEND OVER |

BONUS!!
 90 CUMSHOT VIDEO
FREE!!!
 If you Order within the next 30 days!!

☐ YES!! Rush my 42 Videos! I understand that if my order is placed within 30 days, I receive the _____ video absolutely FREE!!

I've enclosed \$25 (that's 1¢ plus 59¢ each for shipping). Canadians add \$10, remit in US funds only.

Send to: **The Video Service Dept. H11**
 P.O. Box 10935 Merrillville, IN 46411

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City _____

State/Zip _____

Signature: _____

☐ I am over 19 years of age. Specify: ☐ VHS ☐ BETA

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52 75¢

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or your money back.

Now choose from 52 fantastic adult videos for as low as 75¢ each in quantity. Every 90 minute tape is jammed full of the hottest and hardest sex imaginable, featuring hundreds of famous stars & nasty newcomers. We guarantee that you will receive the great movies listed... Also, this offer comes with no strings attached or further obligations, we're convinced that once you see the great products and prices, you'll become one of our valued customers.



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□ Angel's Got To Have It



□ This Bun's for You



□ Creatures of the Night



□ Behind the Scenes



□ Three Men & a Barbi



□ The Slut



□ Robo Fox II



□ Guess Who Came at Dinner



□ Lady In Black



□ Pumping Irene II



□ The Boss



□ Fantasy Couples



□ Baron's Final Farewell



□ Love from the Backside



□ For Her Lips Only



□ Handle with Care



□ Porn Star's Day Off



□ Bimbo Cheerleaders



□ The Is Back



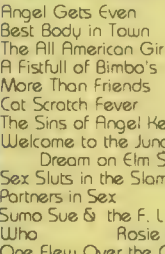
□ Angela Takes a Dare



□ My Wife is a Call Girl



□ Made in Germany



- Angel Gets Even
- Best Body in Town
- The All American Girl
- A Fistfull of Bimbo's
- More Than Friends
- Cat Scratch Fever
- The Sins of Angel Kelly
- Welcome to the Jungle
- Dream on Elm Street
- Sex Sluts in the Slammer
- Partners in Sex
- Sumo Sue & the F. L. O. W.
- Who Rosie Rabbit
- One Flew Over the Cuckoo's Breast
- The Girl with the Blue Jeans Off
- The Red Baron
- Pumping Irene
- Fantasy Girls
- Born for Porn
- Back on Top
- Built for Sex
- The Big Gun
- Sex Crozy
- The
- Robo Fox
- Raw

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49¢

Each in qty



Ever wonder what nasty, sexy things your neighbors are doing behind closed doors! Well here's your chance to look in on the private sex acts committed by **real people** in their own homes. Here's the real thing you've been waiting for! Choose from 30 raunchy episodes.

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| □ OFF THE FARM | □ LEWD N' NUDE |
| □ TASTE OF HONEY | □ TEACH ME |
| □ SEX LESSON #1 | □ ON THE MAKE |
| □ GIRL NEXT DOOR | □ SEX LESSON #2 |
| □ LUSTY LIFESTYLES | □ NAUGHTY NEIGHBORS |
| □ NOVICE NOOKIE | □ DRIPPING |
| □ PILLOW TALK | □ LOVE STARVED |
| □ HITHER | □ BEHIND IT ALL |
| □ OUT OF CONTROL | □ NYMPHO NEW |
| □ STARTER SET | □ PRIVATE PASSIONS |
| □ ROUGH & READY | □ OFFICE ANTICS |
| □ ADDICTS | □ DOUBLE FEATURES |
| □ MOUTACHE RIDE | □ JUST FRIENDS |
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| □ LOVE GLUE | □ PURRFECT |

All participants are 18 yrs. or older

OUR LOW PRICES

- 10 VIDEOS \$7
- 20 VIDEOS \$12
- ALL 30 VIDEOS ONLY \$14.70

POSTAGE & HANDLING

- 10 VIDEOS ADD \$3
- 20 VIDEOS ADD \$4
- ALL 30 VIDEOS ADD \$5

Send entire ad & remittance to:

TOTALLY AMATEUR Dept. H11

P.O. BOX 10935

MERRILLVILLE, IN 46411

Rush the items indicated, I enclose

\$_____ including P & H.

□ CASH □ MONEY ORDER □ CHECK AS PAYMENT IN FULL

□ COD ADD \$8

Canadians remit in US Funds. No foreign COD's

Please specify: □ VHS □ BETA

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BONUS! Order all 52 and receive 120 Cumshot Tape FREE!

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□ Check □ Money Order □ Cash as payment in full.

Canadians remit in US funds only.

All models 18 yrs., records on file.

OUR SUPER PRICES

- Any 5 For \$15
- Any 15 For \$24
- Any 35 For \$34
- All 52 For \$39

POSTAGE & HANDLING

- 5 Videos \$3
- 15 Videos \$4
- 35 Videos \$5
- 52 Videos \$6

Name _____

Addr. _____

City _____

State _____

Zip _____

B/day _____ Sign _____

□ \$2 Postage, Handling, 100% Guaranteed Delivery Ins.

Name _____

Addr. _____

City _____

St./Zip _____

I am over 19 years old & request this material.

Signature _____

Age _____

B-Day _____

For additional information, circle No. 80 on Reader Service Card.

GOOD VIBRATIONS

50% OFF

VIBRATING TWIG

A flexible vibrating shaft and clitoral stimulator all in one! The long shaft vibrates and rotates simultaneously at the touch of a switch. The clitoral stimulator rests directly against the clitoris, providing tantalizing contact.

The multi-speed remote control unit enables you to vary the vibrations from a gentle purr to a throbbing sensation. A delight for women who desire intense, multiple orgasms. Uses 3 C batteries, not included.

was \$13.50 **NOW \$6.75**

G-SPOT VIBRATOR

MEN! Now you can find her G-Spot easily & expertly... for sensational responses you'll both love! G-SPOT VIBRATOR'S unique tip is specially curved to point unerringly at the inner trigger point, the Grafenberg Spot! The 7" shaft of fleshlike latex yields gently to inner personal contours plus it's multi-speed. Uses 2 AA batteries, not included.

was \$19.95 **NOW \$9.97**

BIG TEN INCH

The pleasure's all yours with our longest super-soft vibrator! Turn on to its multi-speed vibrations, and you will get off again & again! The flexible 10-inch long, 2 1/2 inch thick phallus is made of soft latex and is foam-filled for the feel of the real thing! So extraordinarily flesh-like, it'll drive you wild with ecstasy! Uses 2 AA batteries, not included.

was \$24.95 **NOW \$12.47**

MONEY BACK GUARANTEE ON ALL PRODUCTS!

SORRY WE CANNOT ACCEPT CASH

Adam & Eve

Box 900, Dept. VD2
Carrboro, N.C. 27510

- | | | |
|--|------------------------|-------------|
| <input type="checkbox"/> #2445 Vibrating Twig | was \$13.50 | NOW \$ 6.75 |
| <input type="checkbox"/> #1355 G-Spot Vibrator | was \$19.95 | NOW \$ 9.97 |
| <input type="checkbox"/> #2450 Big Ten Inch | was \$24.95 | NOW \$12.47 |

Name _____

Address _____

City _____ State _____ Zip _____

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50% off SALE!

CONDOMS BY MAIL!

Imagine getting 100 condoms in a single package by mail! Adam & Eve, one of the most respected retailers of birth control products, offers you a large selection of men's contraceptives. Including TROJANS, RAMSES, LIFESTYLES, SKINLESS SKINS, plus PRIME with nonoxynol-9 spermicidal lubrication and TEXTURE PLUS, featuring hundreds of "pleasure dots." We also offer your choice of the best Japanese brands — the most finely engineered condoms in the world! Our famous condom sampler packages let you try top quality brands and choose for yourself. Or for fantastic savings why not try the new "Super 100" sampler of 100 leading condoms — 16 brands (a \$50 value). Here is our guarantee: If you do not agree that Adam & Eve's sampler packages and overall service are the best available anywhere, we will refund your money in full, no questions asked.

Send check or money order to:

Adam & Eve P.O. Box 900, Dept. VD4
Carrboro, N.C. 27510

Please rush in plain package under your money-back guarantee:

- | | | |
|--|-----------------------|--------|
| <input type="checkbox"/> #1232 21 Condom Sampler | was \$6.00 | \$3.00 |
| <input type="checkbox"/> #6623 38 Condom Sampler | was \$8.95 | \$4.95 |
| <input type="checkbox"/> #6403 Super 100 Sampler | was \$9.95 | \$9.95 |
| <input type="checkbox"/> #FREE Adult Catalog | | FREE |

Name _____

Address _____

City _____ State _____ Zip _____

1991-92 ALL-COLOR CALENDAR

24 MONTHS OF
BEAUTIFUL WOMEN—
Photography by Brad Willis

8 1/2" x 11"
Super-Glossy,
Full-Color Photos.
VOLUPTUOUS
WOMEN OF THE 90'S!

**LIMITED
TIME OFFER!
ONLY \$4.95**

THE VIDEO: CREATING A CALENDAR



30 MINUTES OF
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Shot by VIVID VIDEO
VHS and Beta
Your Calendar Girl
comes to Life!
ONLY \$9.95
Order Now &
SAVE

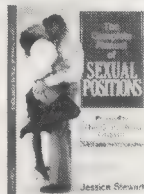
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the CALENDAR FREE!**

Send name and address and check or money order to:
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SPECIAL SALE for LOVERS!

Was
~~\$12.95~~
Now
~~\$4.95~~



THE COMPLETE MANUAL OF SEXUAL POSITIONS

This exciting book of sexual positions has over 200 photos — many in blazing color — features foreplay, P.C. muscle, and a multitude of positions for satisfying sexual relations.

EXTRA! The latest detailed information on the Grafenberg Spot. When properly stimulated, this "G-spot" can lead to intense, unique sensations of a power never before thought possible. WAS \$9.95. NOW \$4.95!!

FREE PHOTO BOOK

To introduce you to Adam & Eve's exclusive line of best-sellers we're making this unprecedented offer! A FREE 176 page book bursting with photos of the most arousing sexual positions you've ever seen. Send \$2.00 for postage & handling and we'll rush your FREE book plus our latest Catalog.

ADAM & EVE CUSTOMERS TELL ALL

Here are the best sizzling adventures and fantasy stories sent to us by our customers. This exciting volume is 159 pulse-pounding pages including dozens of photos. WAS \$4.95 NOW \$2.00!!

**SAVE EVEN MORE!! Get all 3 books for \$6.95.
Money Back guarantee.**

Adam & Eve

P.O. Box 900, Dept. VD5
Carrboro, NC 27510

Please rush under your money-back guarantee:

- | | |
|--|--------|
| <input type="checkbox"/> #3132 Complete Manual of Sexual Positions | \$4.95 |
| <input type="checkbox"/> #1652 Photo Book (p&h only) | \$2.00 |
| <input type="checkbox"/> #2326 Adam & Eve Customers Tell All | \$2.00 |
| <input type="checkbox"/> #7881 All 3 Books (we pay p&h) | \$6.95 |

Name _____

Address _____

City _____ State _____ Zip _____

For additional information, circle No. 83 on Reader Service Card.

AFTERNOON DELIGHT



SOFT TOUCH

The Soft Touch, built exclusively to our (and our customers') specifications. The shaft is encased in the softest, most flexible latex made in the world today — latex that conforms to your unique body shape and temperatures. The battery-powered motor is remarkably quiet and delivers continuous power. As an added feature, The Soft Touch is multi-speed, so you can adjust the vibrations to the frequency you desire. Overall, it is one of the best-quality vibrators you can buy — so well constructed we guarantee each for a lifetime. 11 inches long and comes complete with batteries. **Reg. \$28.95. Introductory price \$9.95.**

CARESS

At last! A vibrator made of latex so soft, so irresistibly fleshlike, and so amazingly flexible you'll swear it's the real thing! The new Caress is soft, lightly textured and the most natural feeling vibrator we've ever tested. It's variable-speed, so you can adjust the vibrations from a teasing flutter to a pulse-pounding thrill! 7 inches long. Batteries included. **Reg. \$26.95. Introductory price \$11.95.**

SAVE: Buy both vibrators for \$15.95!

THE PENETRATOR

A slim-line vibrator that is a multi-speed powerhouse! The Penetrator boasts a full 7" length... but just 1" width. It has a smooth, uniquely tapered tip that seems to seek out tight, hard-to-reach spots, treating them to pleasure vibes that can go from a slow purr to a hungry throb by a twist at the base. Safe, smooth plastic unit includes batteries. **Reg. 13.95. Now \$9.95.**

**SPECIAL OFFER! Save \$9.90 and get all
three vibrators for \$21.95!**

FREE PHOTO BOOK

A FREE 176-page book bursting with dozens of explicit close-up photos of the most arousing positions you've ever seen! Send just \$2.00 for postage and handling and we'll rush your free photo book plus illustrated 40 page catalog!

FREE GIFT OFFER!

With any vibrator order from this ad, we will send you a free copy of Electric Ecstasy, an all-new photo-illustrated book that explains in detail how to get the maximum sexual satisfaction from your vibrator! A \$4.95 value!

**Money-back Guarantee
On All Products.**

SORRY WE CANNOT ACCEPT CASH

Adam & Eve

P.O. Box 900, Dept. VD6
Carrboro, NC 27510

Please rush in plain package under money-back guarantee:

- | | |
|--|---------|
| <input type="checkbox"/> #1475 Soft Touch | \$ 9.95 |
| <input type="checkbox"/> #6148 Caress Vibrator | \$11.95 |
| <input type="checkbox"/> #1501 Both Vibrators | \$15.95 |
| <input type="checkbox"/> #2075 The Penetrator | \$ 9.95 |
| <input type="checkbox"/> #1479 All 3 Vibrators | \$21.95 |
| <input type="checkbox"/> #1652 Free Photo Book | \$ 2.00 |

Name _____

Address _____

City _____ State _____ Zip _____

MONEY-BACK GUARANTEE ON ALL ITEMS

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ADULT

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I am over 19 yrs. old and request this material and future solicitations.

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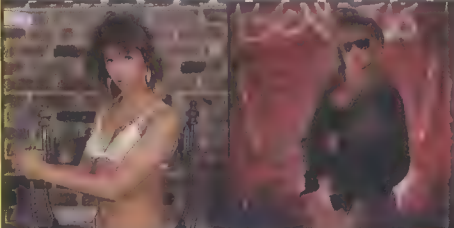
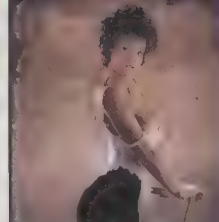


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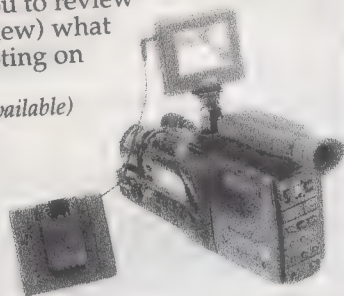
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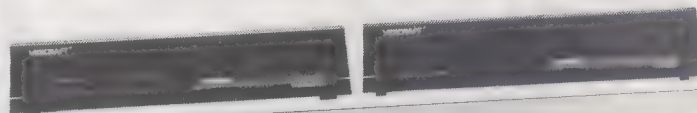


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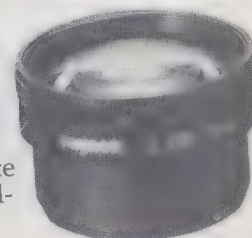


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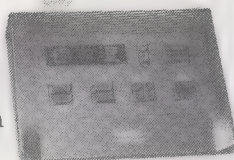


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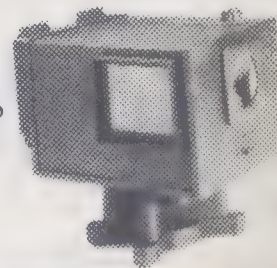


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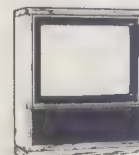
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CLD-3080

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VSX-9700S

TP5288J

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TOSHIBA



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TOSHIBA



CC415

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RCA



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RICOH **R-830**

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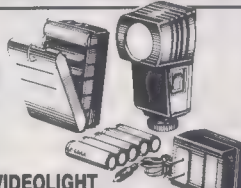


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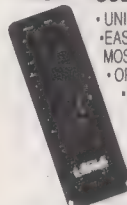
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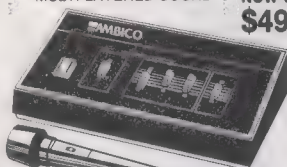
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7



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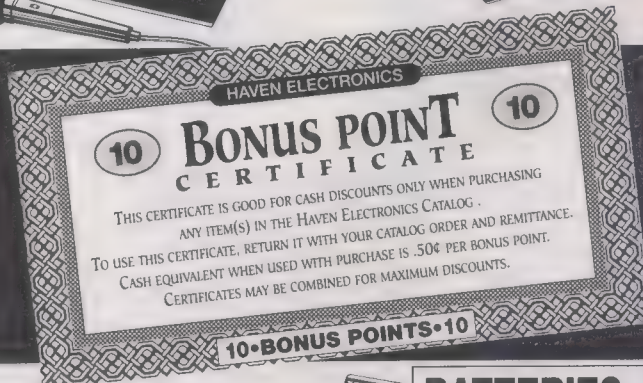
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15



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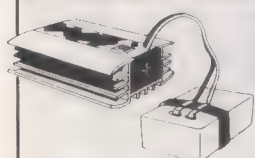
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HAVEN ELECTRONICS CATALOG

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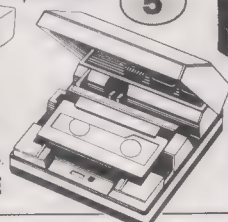
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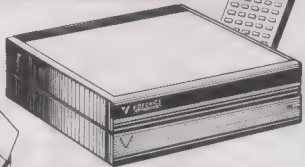
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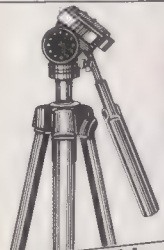
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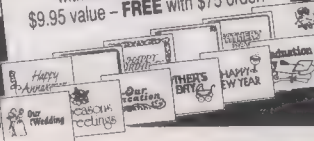
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SHOOTOUT

continued from page 51

rocker proved less popular.

The JVC GR-AX7 earned top ratings for focusing and low ones for handling. Its camera section performed flawlessly. Most panelists found it could go from a macro shot to infinity to a nearby subject without missing a beat,

regardless of light level. It offers no BLC, but its auto iris works well. Unfortunately, the GR-AX7 is covered with numerous miniscule buttons, and did not fit anyone's hand comfortably. Like the PV-10, its powered focus is hard to handle.

Ricoh's R-66 tied the GR-AX7 overall, but the two couldn't have been more different. The Ricoh handled beautifully, even though it was the smallest of

the bunch. Its controls are large and easy to use, and its auto iris and BLC functioned perfectly. However, it focused slowly in all conditions, sometimes refusing to settle on a target, and did not always seem to focus clearly.

Most testers liked the light feel of Chinon's SC-96, and found its outdoor and auto macro focus effective. Its powered manual focus was a bit easier to use than the others. Unfortunately, low light conditions confounded its autofocus. It often held a focus momentarily, then began hunting, sometimes never returning to the correct setting. The degree to which the Chinon's results differ in our two testing rounds shows how sensitive a camcorder can be to subtly varying shooting conditions.

Panelists also found the SC-96's gain up setting (it has no BLC) unhelpful in backlit conditions. To adjust white balance, shutter speed and gain, a user must stop shooting, and call up a viewfinder menu to adjust the setting—a frustrating process. Some panelists who preferred to shoot with the viewfinder tilted up disliked its zoom, which sits atop the viewfinder. Pressure on the zoom rocker often caused the viewfinder to slam down.

USING THE SHOOTOUT

If you're shopping for a camcorder, think of these results as a starting point, then go to a few stores and check out the machines themselves. In considering the results, weight the indoor autofocus tests more heavily than those outdoors. Outside, in good light, a camcorder's iris usually closes all the way down, increasing depth of field and making focusing less critical.

Inexperienced shooters may prefer camcorders, like the ones from JVC and Panasonic, that offer great point-and-shoot performance. Such camcorders are more forgiving of mistakes and usually produce acceptable shots regardless of lighting or focusing distance.

Experienced shooters may prefer the Sony because almost all its manual features are very easy to use. Shooters seeking a good all-around machine should consider the RCA. Its manual focus is easy to use, and its autofocus is very effective indoors where it counts.

When you shop, take along a friend and a focusing target, which can be as simple as a piece of gray paper with a darker gray X on it. Watch the response in the viewfinder as your friend moves the target in and out of the frame. It's equally easy to duplicate other tests from this shootout—and well worth the effort, because more than anything else our results demonstrate the importance of staging your own shootout.

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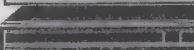
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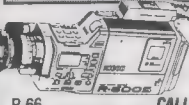
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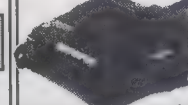


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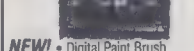
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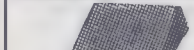
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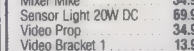
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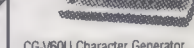
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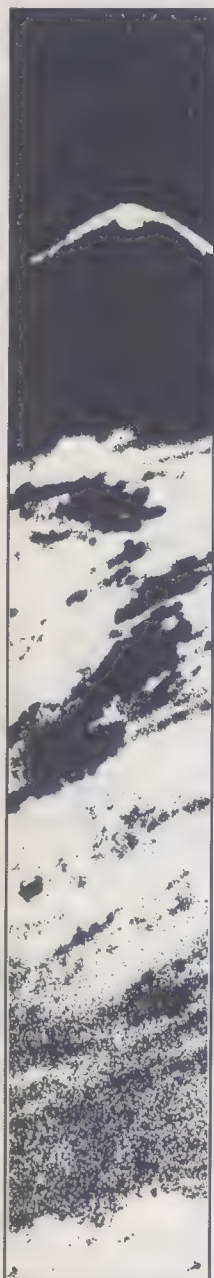
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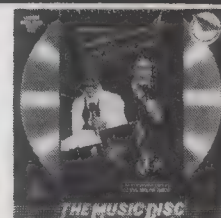
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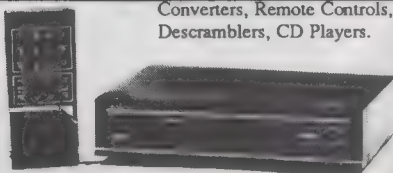
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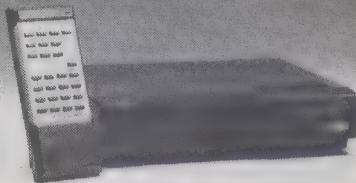
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6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)
7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.
8. Get a receipt from the shipper whenever you return merchandise.
9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers.

WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.
2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.
3. Allow two weeks for a response from the advertiser.
4. If your complaint is still not resolved, contact us in writing (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:
VIDEO Magazine
Advertiser Complaint Dept.
460 West 34th Street
New York, NY 10001

Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association
Mail Order Action Line
6 East 43rd Street
New York, NY 10017

Your local postmaster
(Ask for the name and address of the appropriate "Inspector-in-Charge.")

Your state or local consumer protection office or the office closest to the advertiser.

The Better Business Bureau.

Your state Attorney General's office.

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\$28.95 **\$37.95**
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Pro Lite Diced Foam Interiors • Allows Design For All Requirements
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QE100
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JVC CHARACTER GENERATOR Fits All Camcorders
Universal Titler Adds Titles With Ease to Any System • 4 Character Sizes • 124 Characters • 8 Page Memory • 6 Speed Scroll • 20 Character/Line • 7 Lines/8 Page
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AMBICO VIVITAR LENMAR OPTEX
2x 4x 5x 12x 2.5-5x
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AMPLIFIER BOOSTER BOX  Ask About Editors
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CAMCORDER SUPPORTER
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VELBON TRIPODS
PRO USE PRO FLUID HEAD
VEL470 \$90
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AUDIO/VIDEO MAESTRO 
Enhance Video Stereo Audio Mixer
\$49 AMBICO V0629

COPY CAM
Increases Video Sharpness and Clarity with Sharpness Control • Audio Zoom
\$44

TRANSFER-IT  
Now you can preserve your home movies on video tape easily and economically • Converts home movies and slides to video • Large 8x10 screen
REG \$39.95
SALE \$29.95

COPY CAM +
Enhancer/Color Corrector • Audio Zoom, Split Screen
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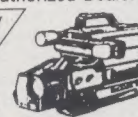
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VCR's

EXTENDED WARRANTY: 5 YEAR - \$99, 3 YEAR - \$69

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Automatically Pans
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WMS-PRO
VHF Freq. 174-216MHz • Dual
Frequencies • Range 300 Feet •
2 Mic System • Professional
Hand-Held Mic • Electret
Condenser Clip-on Mic



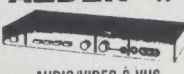
WMS-200
Dual Frequencies • Range 100
Feet • Comes with 2 Mics •
Hand-Held Mic • Plug Clip-on •
Plug Either Mic into the Wireless
Transmitter



ECZ660
Electret Condenser Zoom Mic w/dual
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acts as a sound beam, letting you
zoom in on your subject cutting out
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like a wide-angle mic.

Video Accessories

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4 in/2 out 3V Source Selector • 2 SVHS
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Control For Adding Narration or Music
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AVS20



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VIDICRAFT



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enhancement, color correction, and
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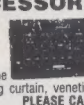
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Color Processor joystick
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patterns and colors including curtain, venetian
blind & checkboard patterns.

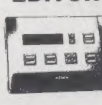


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• Edit as you view
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• Compatible with all
VCRs & formats.



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simu

• Auto Fade for Clean Edits
• Combine Scenes from Several
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Booster • Built-in Sound Mixer

Ed/it 1 \$89
Ed/it 2 \$129

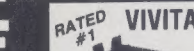
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• S-Video
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NEW SOFTWARE AVAILABLE

PRO ED NOW AVAILABLE



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3 speeds • 64 colors.

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\$39.95

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3124... MICRO TRI... 124
3140... FULL PRO... 209
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3161... FLUID PRO... 149
3163... FLUID PRO... 134
3165... MICRO TRI... 124



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ALL LENGTHS • ALL GRADES

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All in one Transfer
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UVC-1

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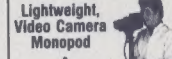
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Converts
8mm Film
to Video

V-0612 \$49.95

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Lightweight,
Video Camera
Monopod

AMBICO



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- U.S. Warranty.
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- Is the Merchandise Factory Fresh?
- How are Defectives Handled?
- Will others ship same day?
- Did the competition try to switch your chosen model?
- How long has the competition been in magazine?

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CUSTOMER SERVICE 800-222-5650

- Shipping and Handling should never be more than \$18.00 for a 15 lb. box anywhere in the continental United States. C.O.D. is only \$3.30
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For additional information, circle No. 75 on Reader Service Card.

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CALLS

DIGITAL VIDEO STABILIZER ELIMINATES ALL VIDEO COPYGUARDS



While watching rental movies, you will notice annoying periodic color darkening, color shift, unwanted lines, flashing or jagged edges. This is caused by the copy protection jamming signals embedded in the video tape, such as Macrovision copy protection. The DIGITAL VIDEO STABILIZER: RXII completely eliminates all copy protections and jamming signals and brings you crystal clear pictures.

WARNING

The Digital Video Stabilizer: RXII is intended for private home use only. It is not intended to copy rental movies or copyrighted video tapes that may constitute copyright infringement.

FEATURES

- The best and the most exciting Video Stabilizer in the market
- Easy to use and a snap to install
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- 100% automatic - no need for any troublesome adjustments
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Air Shipping available

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Sunhill Video Dept. Specializes in Quality Short length tapes

VHS	BETA
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Macro Terminator & Video Enhancer



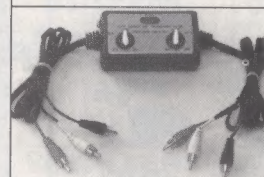
NEW New Design
for 1991 Copy
Protected Movies.

The **MACRO-TERMINATOR II** is a precision digital/analog device that completely eliminates streaks, jitters, color flashing caused by Macrovision and other copy protection. Our exclusive **lock indicator light** lets you know when it is eliminating a jamming signal. Works on 9 volt battery or wall adaptor, adaptor included.



**MT II only ...
\$59.95***

The **VIDEO/AUDIO ENHANCER** connects between two VCRs to boost the video and audio signal for dubbing your home video movies.



With separate controls for audio and video, cables included. Stereo compatible.

VA1 only ... \$49.95*

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Video/Audio Enhancer

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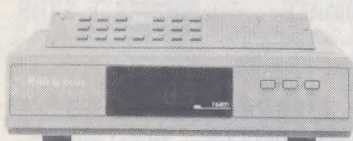
Southern Computer Corp.

141 W. Wiecua Rd. Suite 300-B • Atlanta, GA 30342-3219

1-800-752-3571 or 404-252-3340

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Stargate converter.....	\$89.....\$69
Panasonic TZPC145.....	\$99.....\$79

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Advertised in
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Free 16 page Catalog

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US Cable TV Inc. Dept. KVM1

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Pompano Beach, FL 33073

1-800-445-9285

For Our Record

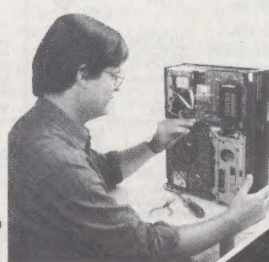
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Date: _____

Signed: _____

No Florida Sales!

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Revealed!**

**NO Special
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Equipment
Needed.**

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AN HOUR AND
MORE!**

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